AN AESTHETIC ANALYSIS OF PSYCHOLOGICAL CLOSURE
IN TELEVISION COMMERCIALS

By
Lee Francis Bellows

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Communication

December 1985
AN AESTHETIC ANALYSIS OF PSYCHOLOGICAL CLOSURE IN TELEVISION COMMERCIALS

By

Lee Francis Bellows

Approved: [Signature]
Thomas H. Bivins, Ph.D.
Professor in charge of thesis on behalf of the Advisory Committee

Approved: [Signature]
Douglas A. Boyd, Ph.D.
Chairman of the Department of Communication

Approved: [Signature]
Richard B. Murray, Ph.D.
University Coordinator for Graduate Studies
ACKNOWLEDGMENTS

I owe a great debt to a large number of people who provided assistance with this research effort. Without their patience and help, the study would not have become the invaluable learning experience I now consider it to have been.

The inspiration for this research began with Dr. Thomas Bivins, assistant professor in the Communication Department and chair of the thesis advisory committee. Dr. Bivins not only planted the seeds of this study in my mind, but also nurtured those seeds and encouraged them to blossom into healthy ideas. His enthusiasm and fascination with the subject matter was a constant source of inspiration. His patience and sense of humor made the process of writing a thesis more enjoyable. I hope that Dr. Bivins found this study to be as much of a learning experience as I. As he leaves the University of Delaware for greener pastures, I am sure that he will approach his new students with the same enthusiasm and thoughtful guidance as he offered to me.
The conceptualization of this study was aided also by Dr. Douglas Boyd, chairman of the Communication Department. His insight into the subject matter was helpful particularly during the early stages of research. His confidence and encouragement were beneficial at times when the road ahead seemed endless.

Myrna Hofmann, senior secretary for the Communication Department, provided invaluable assistance as I took on the world of word processing for the first time. Without her help, the task of word processing would have been insurmountable. Mrs. Hofmann was a constant source of not only technical assistance but moral support. Jane Harrington, office coordinator for the Communication Department, also provided encouragement above and beyond the call of duty.

Dr. George Borden, professor, and Dr. Juliet Dee, assistant professor, were the members of the thesis advisory committee from the Communication Department. Each took an interest both in helping me develop a well written thesis and in exploring the research subject as well.

A number of former and present members of the Communication Department faculty also have contributed to the development of this two-year project. In particular,
I would like to thank Dr. Dan Slater, Dr. Edward Hall, Dr. Louis Cusella, Dr. Teri Thompson, and Dr. Richard Allen for their insight and guidance.

I would also like to thank the Communication Department and Dr. Donald Mogavero, assistant professor, for the use of their IBM-PC computers, word processing programs, and printing equipment. Without them, the task of typing the drafts and final copy of this thesis would have made my fingers much more tired and my hair much more gray.

A special note of gratitude is extended to my fellow graduate student, Maggie Wills. Her remarkable patience and empathy were a godsend, especially during those thesis-writing periods when my outlook was less than optimistic. Maggie always made me see the light at the end of the tunnel.

And, finally, I would like to thank my mother and dad for their support throughout my undergraduate and graduate studies.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Acknowledgments</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table of Contents</td>
<td>vi</td>
</tr>
<tr>
<td>Abstract</td>
<td>viii</td>
</tr>
</tbody>
</table>

**Chapter**

**One - Conceptualization of the Problem and Literature Review**

Theoretical Rationale 1

Literature Review

Psychological Closure and Communication Media 6

The Analysis of Aesthetic Elements 10

Statement of Problem 14

Purpose 19

**Two - Conceptualization of the Method**

Research Design 24

Outline 26

Description 27

**Three - Methodology**

Assumptions 49

Limitations 51

Method Basis: Laws of Perceptual Organization

Analysis Procedure 53

**Four - Results**

"Couch" Ad 54

Plot Summary 59

Visualization Elements 59

Picturization Elements 73

"Date" Ad 88

Plot Summary 88

Visualization Elements 89
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picturization Elements</td>
<td>110</td>
</tr>
<tr>
<td>Principles of Perceptual Organization:</td>
<td></td>
</tr>
<tr>
<td>Interaction with Aesthetic Elements of</td>
<td></td>
</tr>
<tr>
<td>&quot;Couch&quot; and &quot;Date&quot; Ads</td>
<td></td>
</tr>
<tr>
<td>Similarity</td>
<td>121</td>
</tr>
<tr>
<td>Proximity</td>
<td>122</td>
</tr>
<tr>
<td>Continuation</td>
<td>128</td>
</tr>
<tr>
<td>Figure-Ground</td>
<td>135</td>
</tr>
<tr>
<td>Five - Analysis</td>
<td>144</td>
</tr>
<tr>
<td>&quot;Couch&quot; Ad</td>
<td>144</td>
</tr>
<tr>
<td>Summary Analysis</td>
<td>154</td>
</tr>
<tr>
<td>&quot;Date&quot; Ad</td>
<td>159</td>
</tr>
<tr>
<td>Summary Analysis</td>
<td>177</td>
</tr>
<tr>
<td>Six - Discussion</td>
<td>184</td>
</tr>
<tr>
<td>Selection of Commercials</td>
<td>186</td>
</tr>
<tr>
<td>Research Questions</td>
<td>190</td>
</tr>
<tr>
<td>Conclusion</td>
<td>214</td>
</tr>
<tr>
<td>Implications for Further Research</td>
<td>220</td>
</tr>
<tr>
<td>Bibliography</td>
<td>223</td>
</tr>
</tbody>
</table>
This thesis examines how the principle of perceptual organization known as closure occurs, and how closure functions in television commercials which violate the basic conventions of dramatic progression. The principle of closure suggests that the mind perceives an integrated whole even when one is not present. Commercials which do not adhere to the conventions of dramatic progression may not contain a clearly defined exposition, rising action, climax, falling action, or conclusion. This "incomplete" dramatic progression of content is accompanied by an "incomplete" progression of form: The field of view does not progress from an overview to increasingly tighter shots, and then return to the overview.

An analysis of the visual form of such commercials reveals the structural components or "visual aesthetic elements" which allow the television viewer to achieve closure. This thesis analyzes the use of motion, field of view, light, and color, and examines the additional principles of perceptual organization
which the viewer uses to structure these elements into recognizable patterns: similarity, proximity, continuation, and figure-ground. The analysis yields a comparison of the information contained in the commercial which is known with the information which is inferred through closure to complete the story.

The results of the analysis indicate that (a) the elements of form in a television commercial can be used to fill in missing physical and psychological aspects of the commercial; (b) these missing aspects can be used to shore up the "incomplete" dramatic progressions; and (c) a commercial is perceived as having complete dramatic progressions even if they do not physically exist.

This study suggests that a commercial does not need to be constructed so that it conforms to the dramatic progressions of content and form in order to be perceived as a whole story. The technique of the "incomplete" progression allows for more action in the same space of time as in a "standard" commercial. In addition, the results suggest that a large amount of the information in a commercial can be conveyed through its visual elements alone; the inclusion of audio should not be necessarily a given. A final conclusion is that the
relatively condensed, fragmented visual portrayal may be a more efficient as well as interesting method of delivering a commercial message; the fragmented approach may simplify closure rather than complicate it.
CHAPTER ONE
CONCEPTUALIZATION OF THE PROBLEM
AND LITERATURE REVIEW

Theoretical Rationale

The commercial advertisement is as much a part of television as the programs for which it provides financial support. Whether called "commercials" or "ads," they cannot be avoided by the television viewer; in fact, some commercials are more creative and interesting than the programs themselves. Although they are usually only 30 or 60 seconds in length (some recent ads are as brief as 10 or 15 seconds), "standard" commercials usually contain a complete story. For the purposes of the present study, "standard" commercial is synonymous with "slice-of-life" commercial; the commercial has a plot or story line. A drama takes place. The commercial is process-oriented rather than presentation-oriented (i.e. "slice-of-life" rather than demonstration of a product). The present study deals only with commercials which contain a dramatic plot.
The action in the "standard" commercial is structured to follow the five basic stages of dramatic progression, simulating a very brief one-act play. Bain, Beaty and Hunter (1973) outline the five stages:

1. The exposition "presents the situation as it exists at the opening of the play, introducing the characters and defining the relationships among them" (p. 590).

2. The rising action is a series of events "which complicate the original situation and create conflicts among the characters" (p. 590).

3. The climax or turning point consists of an event which changes the direction of the action. (During the rising action, the action flows in a single direction.)

4. The falling action reveals "the changes which characterize the unwinding or unknotting of the complications" (p. 590).

5. The conclusion or denouement "reestablishes a stable situation to end the drama" (p. 590). It is the plot resolution.
This structure provides the foundation for most forms of story-telling, whether novel, stage play, film or television program. The researcher has discovered that in a television commercial, this dramatic progression of content is paralleled by a visual progression of form. There is an established pattern for the variation of the field of view in a "standard" commercial which corresponds to the basic dramatic stages. Zettl (1973) describes this pattern:

1. The "establishing shot" provides an overview for the viewer. It is usually a long-shot or medium-long shot, including all elements so that relationships among the elements and their environment can be understood. This corresponds to the exposition.

2. As the commercial progresses, shots become increasingly confined and intense, encompassing less area but revealing more detail. Close-ups are the visual expression of rising action. Extreme close-ups suggest the climax.

3. As the plot is resolved, shots "loosen up" to indicate falling action and the return to the overview which reestablishes stability, the denouement. The standard visual progression is thus a cycle.
This variation of the field of view can be called a "dramatic progression of form," paralleling the dramatic progression of content or plot. When presented with a commercial, the television viewer uses his or her knowledge of these dramatic content and form progressions to fit together the pieces of the drama and create an understandable whole—what psychologists have called a "gestalt." The creators of a commercial orient its message toward a specific audience and assume that the audience will complete the story through closure in a particular fashion. The desired "gestalt" is based on the known past experiences of the specific audience. The process of fitting together the pieces and adding information from the viewer's own experiences to "fill in the gaps" between the pieces is referred to as psychological closure. The necessity for closure forces the viewer to become more actively involved in the communication process; he or she becomes an active participant rather than a passive observer.

The act of "filling in the gaps," although undetected by the average television viewer, operates automatically and is common to every television-viewing situation. Consider an everyday news telecast. The only parts of the anchorperson's body that are revealed are
head, neck, shoulders, and perhaps the remainder of the upper torso. At some point during the telecast, only the head may be shown. Nevertheless, the television viewer assumes that the anchorperson does possess an entire physical body including those extremities which the viewer never actually observes. In effect, the mind "fills in" that which is not observed; the viewer is psychologically capable of completing an incomplete image. If he or she sees a circle drawn with a small piece missing from its boundary, his or her mind will fill in that piece so that a circle is perceived—a closed form or "gestalt."

Thus, television viewers have the mental ability to create a "gestalt" through closure, and when given a "standard" commercial they use the basic dramatic progressions of content and form to attain closure. What happens, however, if the commercial is not "standard" and violates these conventions of dramatic progression? A commercial might drop the viewer into what seems to be the middle of the story or consist of nothing more than a series of extreme close-ups, never providing an overview. What information does the creator of the commercial need to provide in order to allow closure and the creation of a "gestalt"? How is this information
structured within the commercial to generate this "gestalt"?

This thesis examines how psychological closure occurs, and how closure functions in television commercials which violate the basic conventions of dramatic progression. Through an aesthetic analysis of the visual elements of a commercial, the process of creating a "gestalt" of content as well as form is revealed.

**Literature Review**

According to Yussen and Santrock (1978), the Gestalt view of perception was the dominant mode of thought in psychology from 1925 to 1960. Three German psychologists—Kurt Koffka, Wolfgang Kohler, and Max Wertheimer—spearheaded interest in this area. The Gestalt view suggests that perception is organized according to properties of the perceptual field, the total scene taken in at any one moment by the senses. A very important property of the perceptual field is that perception of its parts results in a "wholeness." In other words, the whole is something different from the sum of its parts. The term Gestalt, meaning "form" or "pattern," derives from this property.
The Gestalt approach presents a number of laws of perceptual organization which determine how perception occurs, one of which is the principle of closure (Yussen and Santrock, 1978). The mind perceives an integrated whole even when one is not present. This ability is the result of "an automatic tendency to close or to continue a line perceptually where blank spaces appear in a regular pattern" (p. 135). The area which lies outside of the edges of the television screen could be perceived as one such "blank space." The other laws of perceptual organization are (a) similarity--the mind groups parts of the perceptual field which are similar; (b) proximity--the mind groups parts which are spatially close to each other; (c) good continuation--the existing arrangement of parts in the perceptual field determines how additional elements will be arranged; and (d) common fate/figure-ground--the mind organizes the perceptual field into "figure" (distinguishable form) and "ground" (background) (Dember, 1960).

The literature of Gestalt psychology reveals how closure developed as a principle of perceptual organization. In the organization of thought, closure has been applied to the reasoning process. A felt "difficulty" (the source of all thinking, according to
John Dewey) is "a partial pattern indicating more or less adequately the way it is to be completed" (Hartmann, p. 184). The function of reasoning is to complete the pattern; reasoning makes people active participants in the thought process. Wolfgang Kohler (1971) states that since the principal efforts of Gestalt psychology concern the dynamics of organization, research goes well beyond the problems of perception. For example, a melody is in a "minor" or "major" key. Each note of the melody can be listened to separately, but no one note will have a "minor" or "major" character. If the same notes are organized to follow each other in an appropriate sequence, the melody as a whole will have a new character. The same principle applies to space: "Regularity" and "smoothness" are characteristics of curves or figures in the visual field. These characteristics are lost if they are applied to any one subunit of the curve or figure. Consequently, the mind seeks to construct a "whole" from the parts so that such characteristics as "major" key or "smoothness" do not remain undetected.

Diack (1960) applies Gestalt psychology to the process of learning to read. Gestalt theory suggests that children see words as "wholes." They see the whole
pattern before they see the parts of it. "A young child may recognize the word 'elephant' long before he knows the component letters. It is a distinctive 'word-pattern'" (Duncan, 1953 in Diack, 1960, p. 12). The whole-word method, advocated by Comenius in the seventeenth century, is based on the notion that a word is more than the sum of its letters. It has a visual and aural pattern as well as an invested meaning (Murray & Downes, 1955 in Diack, 1960). Similarly, the complete thought-- a sentence-- is the significant whole which dominates the parts-- words-- so that "if a word is read that is different from the one on the page nevertheless that word is the right word if it fits in with the thought-- the significant whole" (Diack, 1960, p. 67).

Kohler (1971) proposes that an organization which is unclosed tends to closure, in a manner appropriate to its structure, by means of selective recall. Those ideas will be recalled, in a situation labeled as incomplete, which are suited to making an organized whole out of the incomplete situation. The pressure toward organization occurs within the context of not only the actual sensory processes but also the past experiences which the observer recalls.
In his book *Organization in Vision: Essays on Gestalt Perception*, Gaetano Kanizsa (1979) presents different terminology for the notion of psychological closure, which he defines as "going beyond the information given." Kanizsa uses the label "perceptual interpolation" to denote a process of totalization or completion-- "filling in the gaps" (p. 6). In fact, he states that the optical system always fills gaps, as a norm of visual perception. According to Restle (1982), closure operates in the same manner to facilitate "perceptual disambiguation," the process of specifying the relations among the segmented parts of a visual pattern. Restle also discusses "completion," especially as it relates to the law of organization known as figure-ground. The experience of "the table continuing beneath the book" is closely related to the experience of conceptualizing what one is not shown; the ability to go beyond the information given is a characteristic of both the principles of figure-ground and closure.

**Psychological Closure and Communication Media**

Although the television viewer uses psychological closure on a daily basis (and is unaware of it), the literature on Gestalt psychology indicates that the necessity for closure was apparent long before television
came into existence. The application of closure to forms of visual communication which preceded television will help to explain why the closure process is a necessary part of all television viewing.

In *A Primer of Visual Literacy*, Donis Dondis (1973) refers to Gestalt psychology as one of the disciplines striving to find where meaning comes from in the visual arts. According to Dondis, Rudolf Arnheim has done a great deal of work applying the theories of Koffka, Wertheim, and Kohler to the interpretation of the visual arts. Dondis paraphrases Arnheim:

In all visual stimuli..., meaning may lie not only in the representational data, the environmental information, in the symbols including language, but also in the compositional forces that exist or coexist with the factual, visual statement. Any visual event is a form with content, but the content is highly influenced by the significance of the constituent parts, such as color, tone, texture, dimension, proportion, and their compositional relationships to meaning (p.15).

Gregg Berryman (1979) states in *Notes on Graphic Design and Visual Communication* that "Gestalt perceptual factors build a visual frame of reference which can provide the designer with a reliable psychological basis for the spatial organization of graphic information" (p. 8). Berryman claims that it is a fact that audiences react to overt or obvious gestalt patterns. As a result, if a
(antithesis), resulting in a unity (synthesis). Eisenstein's films ramble through time and space, resulting in a series of images which stimulate the viewer's senses, emotions, and mind. He called the process "intellectual montage." Wead and Lellis (1981) state that Eisenstein's montage was designed to involve the viewer. To Eisenstein, perception demanded active participation, not passive experience; as a result, he developed an analytical form of montage.

More recent examples of what Wead and Lellis call "psychological montage" are found in Alfred Hitchcock's films Psycho and The Birds. In these films, Hitchcock triggers the viewer's mental associations and forces him or her to imagine that which he or she does not actually see. Consider the shower scene in Psycho: The viewer never actually sees the woman being stabbed. "The horror is not so much in what Hitchcock shows, but in the connections we make between the images he carefully arranges to exploit our imagination" (Wead & Lellis, 1981, p. 129). Lev Kuleshov, one of the first Soviet filmmakers, sums up the notion of psychological montage: "The spectator himself completes the connected shots and sees in it what has been suggested to him by the montage" (Wead & Lellis, 1981, p. 117).
How can the principles of psychological closure and montage be applied to the television medium? Zettl (1973) describes closure as an inherent and unavoidable characteristic of television, based upon the electronic make-up of the image. The low-density television picture supplies relatively little information due to the limited number of scanning lines; as a result, it relies heavily on the viewer's use of closure. Zettl states that low-density information is aesthetically desirable because the viewer must pay close attention to what is presented and draw from his or her own experience to complete the "gestalt": "We can no longer remain passive spectators" (Zettl, 1973, p. 137).

The Analysis of Aesthetic Elements

Although Zettl presents the foundation for a study of psychological closure and the television image, the present study applies the principle of closure to "incomplete" television images and how the commercial provides information to extend these images beyond what is actually shown on the viewing screen. A primary question to be answered in analyzing these images is, "What elements of a television image facilitate the process of psychological closure?" The guidelines for conducting such an analysis are presented in Zettl's
book, *Sight, Sound, Motion: Applied Media Aesthetics* (1973). Zettl dismantles the video image by stages: the first aesthetic field, light; the extended first field, color; the two-dimensional field, area and vectors; the three-dimensional field, depth and volume; the four-dimensional field, time and motion; and the five-dimensional field, sound.

Light consists of the manipulation of light and shadow, and color. Space deals with the area enclosed by the television screen, the stability of this area created by directional vectors and distribution of mass, the creation of volume with the addition of movement along the "z axis," and the creation of space by using various camera angles. Time includes the use and manipulation of time visually and aurally. Motion encompasses the simulation of movement through mechanical and electronic editing. Finally, sound consists of the functions of sound in interaction with visual images, and the picture/sound combinations (dominant/subordinate variations) which result. Zettl conducts his own aesthetic analysis of the structural elements and peculiarities of multi-screen television in a report of his experimental-television research, "Toward a Multi-
Screen Aesthetic: Some Structural Considerations" (1977).

A recent direct application of Zettle's method to a video text involves the analysis of commercial advertisements. Copeland's (1982) "An Aesthetic Analysis of Two Designer Jeans Commercials" and Davis and Copeland's (1984) "Aesthetic Analysis of Television: A Commercial as a Case in Point" examine the various aesthetic fields. Their analyses are little more than an illustration of Zettle's guidelines; however, these researchers carry aesthetic analysis from the pages of a textbook to an actual examination of television content. Wolfram (1983) asks the question, "How does form advance the meaning within the television image?" Rather than simply applying Zettle's method to a text, he attempts to combine it with structural, formalistic analysis, stemming from structuralism and semiotics. Wolfram is in search of a "sign structure" for television.

Some research goes beyond the mere analysis of aesthetic elements to determine what effect these elements have upon the potential of a text to communicate. Williams (1964) found in an empirical study that subjects who viewed a televised lecture were no more interested when the type of shot in the
presentation was varied from long-shot to close-up than when it was static. In addition, Williams discovered that interest level decreased when shots changed in tightness to correspond with the inherent interest level of the subject matter. Tiemens (1970) also conducted a study which established minimal support for a relationship between the credibility of television newscasters and their portrayal from high or low camera angles. A second study using television newscasts produced no significant difference between left and right screen placement of an image in terms of its perceived weight, importance or attractiveness, but some evidence to suggest greater retention of visual information when the images are placed at screen left (Metallinos & Tiemens, 1977).

A few studies have examined the interaction of aesthetic elements and recall of television messages. Zeigler (1970) found that "visual hesitation" (display of the blank television screen) elicits no more recall than no visual hesitation, and mutually reinforcing audio and video elements elicit more recall than no reinforcement, to a limited extent. Schlater (1970) suggests that as the rate of presentation of television messages increases, visual information that can be verbally
described is better comprehended. In addition, increasing the presentation rate of visual information has no significant effect on comprehension of audio information.

In "Problems in Assessing Aesthetic Criteria for Television: Confusion and Criticism," Jarice Hanson (1982) states that though the study of aesthetics has a long history "we have yet to understand how to develop aesthetic criteria which could apply to new forms of media-- until they become old forms of media" (p. 1). Contemporary media forms require new aesthetic criteria, and at a time when "the audience becomes shapers or creators of media content" (p. 19) the concept of individual approaches to media cannot be overlooked.

The present study utilizes an approach to the analysis of aesthetic elements which has been proposed by Herbert Zettl and applied to the contemporary media form of television. This approach challenges the viewer to shape and create mental images, using the information provided on the television screen as the pieces of a larger puzzle. Through this approach, the viewer can learn to appreciate the form as well as the content of television as an information source.
Statement of Problem

This thesis focuses on how television commercials which do not follow the basic conventions of dramatic progression generate closure and an understandable "whole." An examination of the form of such commercials and interpretations of the content which can be drawn from such an examination illustrates how closure facilitates communication in an otherwise ambiguous context. The specific nature of this investigation is to apply the principle of closure to the process of extending "incomplete" television images beyond the borders of the viewing screen. In conducting this investigation, the following research questions are addressed.

1. What structural components or "visual aesthetic elements" of dramatically "incomplete" television commercials facilitate psychological closure?

Certain aspects of the physical structure of a television image such as field of view, direction of movement, or use of light may help to conceptualize what is not shown or told in a television commercial, creating a "complete picture." In this manner, what is seen on the television screen plays an important role in visualizing what is not seen.
2. How do these visual aesthetic elements encourage closure? How do certain colors, methods of lighting, or camera movements fit together the fragments of a television-image puzzle and fill in the gaps between the pieces in order to create a psychological "gestalt"?

3. What combinations or interactions of elements also operate in the closure process? Gestalt psychology suggests that perception of the parts of a field of view results in a "wholeness." The whole is something different from the sum of its parts. As a result, it is likely that the individual aesthetic elements of television images work in combination with each other rather than individually. Isolating the elements beyond the confines of a scientific investigation may be ineffectual if they are not isolated within the commercial.

4. How does the closure of these aesthetic elements operate within these commercials to complete the unfinished dramatic progressions of content and form? Do the commercials generate the dramatic progressions and result in a "complete story" as in the "standard" commercial? Can an interpretation of a commercial's content, such as its plot, be derived from an interpretation of the elements of form?
As these questions suggest, this research is hypothesis-generating and exploratory in nature. Because so little research has been done which pertains to this specific area of interest, no previous hypotheses exist as guidelines; consequently, rather than gathering evidence in support of a specific predetermined hypothesis, it was decided to let the analysis lead to logical conclusions or hypotheses. Much of the analysis is speculative, based on the theories of those who have studied the phenomena of television aesthetics and psychological closure.

Purpose

This study of the use of visual aesthetic elements in television commercials to facilitate psychological closure is primarily theory-generating in purpose with indirect practical or social applications. An investigation of television aesthetics expands upon the notion that closure is inherent to the television medium. Zettl (1984) states that "because the television screen is relatively small, we often show objects and people in closeups, leaving many parts of the scene to the imagination of the viewer" (p. 116). A major purpose of the present study is to gain a greater understanding of what aspects of the form of television generate
closure. In the specific context of commercials without a standard dramatic progression, television as a visual form creates its own methods of achieving closure.

In a medium which relies upon visual conventions such as the long-shot and close-up, the importance of form cannot be overlooked. Form is always present but often taken for granted. The medium embodies this form and, subsequently, has

a great influence on the shaping of the message, the way the original event is clarified and intensified.... [The medium is] an integral part of the total communication process, not just the channel by which the communication is sent (Zettl, 1984, p. 10).

If a better understanding of the form of television is gained, the door will be opened to a world of nonverbal visual communication that can enhance or perhaps even enable the television viewer to reinterpret the verbal content.

It seems unrealistic (as well as unnecessary) to expect that each television viewer would be willing to learn and apply aesthetic analysis to television commercials. However, much of this technique involves analyzing aesthetic qualities of the television image which are easily observable because of their repeated usage and grounding in common psychological reactions.
If the producers of television content would devote a relatively larger portion of time to content which is complex in form (such as commercials which do not follow the basic dramatic progressions), viewers would be forced to strengthen their ability to discern visual aesthetic elements. The inherent aesthetic qualities of the medium could be more fully utilized. As a result, viewers would be forced to become more involved, active participants in the communication process rather than passive observers. For example, the creator of a commercial could use the need for closure to force viewer involvement.

Psychological closure is one avenue through which the method of aesthetic analysis can operate. The present study demonstrates how visual aesthetic elements of a television image can be recognized and used to achieve closure.
CHAPTER TWO
CONCEPTUALIZATION OF THE METHOD

The present study seeks to understand how a "gestalt" is created during commercials which violate the basic dramatic progressions of content and form. An analysis of the visual form of such commercials reveals the "aesthetic elements" which generate psychological closure and produce a complete story.

The commercials for this analysis were selected because they exemplify the violation of dramatic progression. They are taken from a series prepared by the Pepsi-Cola Company for its "Diet Pepsi" product; the series aired beginning in late 1983 and was created by the Batten, Barton, Durstine and Osborn advertising agency. The commercials violate two basic conventions: (a) the viewer is dropped into the middle of the story, and (b) the event is revealed through a series of close-ups and medium close-ups only. Both content and form are incomplete. Of the series of six commercials, two were chosen for analysis. The "couch" and "date" commercials stand apart from the others because a comparison can be
based on two common characteristics: reference to faces and segmentation of bodies.

Neither of the two commercials ever reveals a character's entire face. However, the commercials suggest polar extremes in the amount of reference to faces. In the "couch" ad, no part of a face is shown until the closing shot, one character's face never being shown. In comparison, the "date" ad makes frequent reference to facial parts. The face is a major source of information in human interaction; information gained from facial cues is the most important source of nonverbal communication (Tubbs & Moss, 1983). For example, eye movements are a revealing channel of nonverbal cues.

From an observation of where a person is looking we can infer what he is looking at, and from knowing what he is looking at we can guess what he is interested in, and from what he is interested in and the general situation we can usually make a fairly good guess about what he is going to do (Miller, in DeVito [Ed.], 1981, p. 99).

By providing such information, facial cues contribute to the procedure for "filling in the gaps," resulting in closure.

The segmentation of bodies in a commercial also affects the process of closure. The "couch" ad refrains from revealing any large portions of a character's body. The exact relationship between body parts is never
visually demonstrated. The "date" ad reveals the characters' bodies from the shoulders down in the first segment, but then continues with only segments of bodies throughout the remainder of the commercial. The commercials present a visual puzzle to be assembled in an effort to create a "gestalt."

Research Design

The method of analyzing the selected commercials is based on the theories of video aesthetic analysis presented by Herbert Zettl in his book, *Sight, Sound, Motion: Applied Media Aesthetics* (1973). Zettl's approach is divided into two broad areas of analysis: (a) picturization--the manipulation of successions of shots, scenes and sequences; and (b) visualization--the structuring of individual shots. The remainder of this chapter is a detailed description of Zettl's theory of aesthetic analysis upon which the method for the present study is based. The elements selected from this framework are studied individually and in relation to other elements to determine their contribution to the process of closure and the completion of a whole dramatic progression.

An outline is included to provide an overview of the detailed method description which follows.
Outline

PICTURIZATION

1) Editing Technique
   A) Continuity Editing
   B) Complexity Editing
      I) Analytical Montage
         sequential
         sectional
      II) Idea-Associative Montage
         comparison
         collision
   C) Rhythmic Control of Montage
      I) Metric
      II) Vectorial
      III) Thematic

2) Visual Approach
   A) Deductive Approach
   B) Inductive Approach

VISUALIZATION

1) Structuring area and volume
   A) Field forces
      I) vectors: graphic, index, motion;
         continuing, converging
      II) motion: primary, secondary
      III) leveling and sharpening
IV) laws of perceptual organization: proximity, similarity, continuation, figure-ground

V) contributing factors: frame magnetism, screen asymmetry

B) Viewpoint

I) field of view
II) above and below eye level perspectives
III) camera angles

2) Use of Light and Shadow

A) outer orientation functions: space, tactile, time
B) inner orientation functions: establishing mood, prediction

3) Use of Color

A) temperature, space, time and weight
B) emotional associations

Description

PICTURIZATION: The interrelationship of shots so that individual vector fields form a unified whole; The manipulation of successions of shots, scenes and sequences.

1) Editing Technique

A) Continuity Editing: Putting together in a continuing sequence bits and pieces of recorded television images. The television event develops
in a continuous sequence. Continuity editing concerns itself primarily, but not exclusively with the **clarification** of an event.

B) Complexity Editing: Revealing the **complexity** and **intensity** of an event. In addition to the smooth **continuity** of the linear plot progression, complexity editing concerns itself with **probing** the depth of the event; it uncovers the inner relationships of an event and stresses the complexity and intensity of the events' principal moments. "It should facilitate psychological closure so that the viewer can perceive a screen gestalt that is made up of event essences and that is larger and more intense than the sum of the actually presented event images" (Zettl, 1973, p. 311).

Most complexity editing consists of some form of **montage**. "A montage is the juxtaposition of two or more separate event images that, when shown together, combine into a larger and more intense whole" (Zettl, 1973, p. 313).

I) Analytical Montage: An event is analyzed, based on its thematic and structural essentials. These essential parts are synthesized into an
"intensified screen event" (Zettl, 1973, p. 313).

**sequential**: The major factors in the development of an event are juxtaposed in their natural sequence, resulting in a cause-effect relationship. The original event can be condensed and, as a result, intensified.

**sectional**: The progression of an event is temporarily stopped, and the isolated moment is examined from various viewpoints. It focuses on the complexity of the moment.

Analytical montage provides only the essential parts of a screen event. The viewer must conceptualize what he or she is not shown and combine these concepts with the montage images to achieve closure and experience a whole event.

II) **Idea-Associative Montage**: Two apparently disassociated images are juxtaposed in order to create a third idea.

**comparison**: Thematically related images are compared in order to express or reinforce a basic idea. It is a comparison of "similar
themes as expressed in dissimilar events" (Zettl, 1973, p. 318).

**collision**: Opposite events collide in order to express or reinforce a basic idea. Collision montage creates a "tertium quid" (third something) by means of **conflict**. This type of montage is an application of the Hegelian dialectic as mentioned in chapter two.

Like **analytical montage**, **idea-associative montage** requires the viewer to create an idea which is not actually presented on the screen. The viewer uses closure to relate the two conflicting images, filling in whatever concepts are missing in order to generate a new idea or "tertium quid."

C) **Rhythmic Control of Montage**: The act of juxtaposing specific shots will not necessarily lead the viewer to perceive the shots as a structural whole, the montage. "Montage rhythm acts like a rubber band: it holds the individual montage parts together without making them immobile" (Zettl, 1973, p. 321).

I) **Metric**: A tertiary motion beat is used, regardless of the content of the shots.
Shot length is the criterion for metric rhythmic control. Tertiary motion is sequence motion; as shots, scenes and sequences change, the viewer perceives a progression. Tertiary motion deals less with the shot itself than the moment of change. The transition devices such as cut, dissolve, fade and wipe determine the basic beat and contribute to the overall rhythm without drawing too much attention to themselves.

II) Vectorial: Rhythm is determined by the vector field in the montage. Directions and magnitudes of the vectors are the criterion for vectorial rhythmic control. The types of vectors will be discussed below under VISUALIZATION.

III) Thematic: The content of the montage, its theme, suggests the montage rhythm. If a television character says, "Look over there," the next shot is likely to be a view of the "over-there action."

Rhythmic control is closely related to pace. Pace deals with the perceived duration of the show or show segment. Rhythm refers to the flow of the show or show segments. "Control of the pace of the individual show parts determines the show
rhythm. If the individual show parts are paced erratically, without relating to one another organically, we cannot achieve a flow; the show rhythm, and with it the whole pace, suffers" (Zettl, 1973, p. 276). If the individual pieces of the montage do not meet each other at the right time or for the right length of time, closure may not occur. Variations of pace and rhythm determine which shots will be related in the viewer's mind, when an "old" concept is to end and a "new" concept is to begin.

2) **Visual Approach**

The visual approach refers to the ordering of the field of view within a television or film event.

A) **Deductive Approach:** The text moves deductively from an overview to scenic detail. This approach is often used in film because the large film screen allows an overview without the loss of much scenic detail.

B) **Inductive Approach:** The text moves inductively from several details to an overview or presents a series of details which the viewer must mentally combine to form an overall scene. The relatively small television screen is more suited to close-up
detail than to wide overviews. "This inductive technique requires that we analyze each scene very carefully and select those characteristic scenic details that readily relate to one another to form a complete, sensible whole" (Zettl, 1973, p. 116).

In television, a combination of the two approaches is often used. Both inductive and deductive sequences can occur within a single program. The ordering of the field of view influences the process of closure by determining "how much" will be revealed to the viewer and when. As the visual approach becomes more inductive, the viewer must utilize closure to combine the disassociated details which are offered in the television images.

**VISUALIZATION:** The process of building screen space; Controlling the vector fields of individual, discrete screen images, the structure of individual shots.

1) **Structuring area and volume**

   A) Field forces: The television screen is a frame of reference for the events which occur within it. Within this space or "field," specific forces operate which are different from those of a
nondefined field, such as the actual three-dimensional environment.

I) vectors: "A vector is a force with a direction and a magnitude" (Zettl, 1973, p. 140). Vectors are directional forces, leading the eyes from one point to another within and outside of the screen area. "These forces can be as coercive as real physical forces" (Zettl, 1973, p. 140). In structuring the screen area and volume, vectors combine to form a vector field. These vectors can operate within a single picture field (a single shot) or from picture field to picture field (shot to shot).

A vector establishes a main direction either by implication, such as a person looking in a specific direction, or by actual motion, such as a person running from screen-right to screen-left. There are three principal vector types.

**graphic:** Stationary elements are positioned so that they lead the viewer's eyes in a specific direction.

**index:** An object points or a person looks unquestionably in a specific direction.

**motion:** An object moves or is perceived as
moving in a specific direction.
All vectors have magnitude, a degree of directional force. Motion vectors have the greatest magnitude, graphic vectors the least. Magnitude principally depends upon how definitely the viewer's eyes are led in a particular direction. This direction is either continuing or converging. If all vectors point in the same direction, they are continuous. The combined vectors can be continuous within a single shot or series of shots. While continuing vectors carry the action forward in a specific direction, converging vectors collide or oppose each other, changing direction abruptly.

"Continuing graphic vectors greatly facilitate psychological closure and our perception of gestalt patterns. Once we have established a vector of a high magnitude (pointing definitely in a specific direction--exerting directional energy) it is not easily disturbed by other graphic elements" (Zettl, 1973, p. 145). This could also be true of index and motion vectors. Vectors should be arranged within the screen area in order to allow the viewer to extend the
image beyond the screen borders. A vector leads the viewer's eyes and, consequently, his or her mind in a specific direction, helping him or her to fill in the missing parts of an image by providing both physical and mental direction for the closure process.

II) motion: The movement of people and objects and the television camera creates forces within the television screen area which, like vectors, establish directional energy and "lead" the viewer's mind.

primary: Anything that actually moves in front of the camera creates primary motion; it is event motion.

secondary: The camera creates the motion. All camera movements such as pan, tilt, dolly, truck, arc or zoom are classified as secondary motion.

tertiary: This is editing motion; it is more closely related to picturization than visualization and is discussed under Rhythmic Control of Montage.

III) leveling and sharpening: In generating closure, the viewer arranges the visual information he or
she is given into a mental pattern. If certain elements do not fit the pattern, the mind disregards them. The process of eliminating confusing details is called leveling. Adding information because the information given does not seem to form a pattern or the pattern is unclear is called sharpening. Both leveling and sharpening involve filling in the missing parts of an image in order to achieve closure.

IV) laws of perceptual organization: There are four principles which allow the researcher to predetermine how the viewer will mentally arrange visual information into a particular pattern and achieve closure.

proximity: When similar objects lie close to each other, the viewer tends to see them together. He or she "connects more readily those elements that lie closer together than those that lie farther apart" (Zettl, 1973, p. 139).

similarity: Similar shapes are mentally grouped together.

continuation: If a dominant line is established, it is difficult to disrupt the direction of the line with other lines which
cross it. This principle is particularly pertinent to vectors.

**figure-ground:** The viewer organizes what he or she sees into "stable reference points against which the less stable elements can be assessed and checked" (Zettl, 1973, p. 130). The figure is an object; the ground is the "noncovered" screen area. The figure lies in front of the ground and is more likely to move than the ground. The ground seems to continue behind the figure. If the viewer is presented with images which have missing parts, the viewer will be better able to conceptualize the total picture of what he or she is seeing if the images can be divided into figure and ground.

V) contributing factors

**frame magnetism:** Objects which lie near the edges of the television screen seem to be pulled toward it. This is especially true at the corners, where vectors of height and width converge. Since objects near the screen edge are pulled in a particular direction, frame magnetism can contribute to
closure by continuing the viewer's perceptual field from the on-screen to off-screen area.

**screen asymmetry:** The viewer tends to focus his or her attention more readily and carefully on objects which occupy the right side of the screen than the left. Placement of objects on the screen can determine what will be the focus of the viewer's attention and serve as an impetus for closure. (At least one study provides evidence which contradicts the notion of screen asymmetry; see Metallinos & Tiemens, 1977.)

B) **Viewpoint**

1) **field of view:** Any camera shot includes a specific amount of territory and causes the event to appear to be a certain distance from the television viewer. The field of view is divided into five stages: (a) extreme long-shot, (b) long-shot, (c) medium-shot, (d) close-up and (e) extreme close-up. These stages are relative and depend on the context of the event. The field of view determines how much and what details of an event are revealed in
any one shot and, consequently, how much information the viewer must supply through closure.

II) above and below eye level perspectives: When the camera looks up at an event, the event seems more important, powerful and authoritative than when the camera observes from straight on or looks down. When looking down, the camera causes the event to lose significance, becoming less powerful and less important. Above and below eye level shots influence the "superior" or "inferior" atmosphere of the event and affect the viewer's interpretation of the visual information which is supplied.

III) camera angles: Shifting the camera's viewpoint results in a variety of angles. Angles create their own vector fields and interact with the continuing or converging direction of the graphic, index and motion vectors. Angles also interact with field of view and above and below eye level perspectives to influence the viewer's interpretation of the television images. Like field of view, the angle from which the event is viewed determines what parts
and how much of the event is revealed to the viewer.

2) Use of Light and Shadow

There are two broad purposes for lighting in television: (a) to provide adequate illumination for a television camera to produce technically acceptable pictures, and (b) to convey to the viewer the space, time and mood of the event. The latter refers to what Zettl calls aesthetic lighting objectives. There are two basic aesthetic lighting orientations:

(a) outer-- orienting the viewer in his or her space-time environment, and (b) inner-- orienting the viewer in his or her emotional environment.

A) outer orientation functions

I) space orientation: Light orients the viewer in space by revealing the form and dimensions of an object and its relationship to other objects. Not only light but shadow is controlled; it is not the light but the shadow which reveals the shape of an object. The viewer makes spatial judgments by observing the shape, density and direction of cast shadows, shadows which are thrown onto another surface or part of an object by the object. Cast shadows can reveal
the position, size and shape of an object, even if the object itself is not fully shown. The attached shadow is on the object itself and helps to delineate its form. Fall-off, the degree to which light changes into attached shadow area, also suggests the basic shape of an object. Fast fall-off suggests a sharp corner, slow fall-off a curved surface.

When dealing with parts of objects and attempting to achieve closure, the viewer can use the space orientation function of light to help discern the shape of the object parts, how large they are in relation to other parts, where they are, and consequently how the parts fit into the whole.

II) tactile orientation: Lighting for tactile orientation is similar to that for space orientation except that lighting for texture appeals to the sense of touch rather than visual orientation. Attached and cast shadows work to reveal or conceal the texture of an object. Textures help to complete the mental picture since the texture of what is shown on the screen is likely to continue into the area
which lies beyond the screen border.

III) time orientation: Lighting suggests the time of day, specific lighting indicating the approximate hour or even season of the year. Time provides another clue to aid the television viewer in combining the fragments of the whole which the television images represent.

B) inner orientation functions

I) establishing mood and atmosphere: Light can evoke specific feelings within the viewer. Lighting alone may not cause him or her to laugh or cry, but it can indicate whether an event is mysterious, happy or uplifting. Lighting from below the object suggests a sinister and evil atmosphere; lighting from above suggests a spiritual and angelic quality. Lighting from behind the object creates a frightening or threatening mood. Establishing a mood with light provides the viewer with evidence regarding the overall meaning of the television event. Low-key, diffused lighting can lead the viewer to perceive a scene as romantic without having been told that the mood is to be romantic. The unannounced mood is expressed,
the lighting working to facilitate this closure for the viewer.

II) prediction: Lighting can predict a future occurrence. When the lighting changes from bright to dim (from happy to mysterious), the viewer anticipates a turn of events. A ray of light emerging from above can predict a happy ending even if the situation still seems hopeless. Predictive lighting carries the viewer's mind from one atmosphere to another, creating new mental images and establishing a mood which helps to provide closure for the viewer.

3) Use of Color
The viewer's perception and emotions are influenced in fairly specific ways by colors. Some colors seem warm, some seem cold. Some colors feel heavy, some feel light. A color can excite a person, another color can calm him or her. There are four areas of perception which color influences:
(a) temperature, (b) space, (c) time, and (d) weight.
A person's temperature perception can be altered by exposing him or her to warm or cold colors.

When prisoners complained that their cells were too cold, the color of their cells, rather than the actual temperature, was changed from a cold to a warm hue. Soon thereafter, the prisoners insisted that the cells were now too warm" (Zettl, 1973, p. 69).

The same phenomenon can operate by means of a television image. Since color affects the viewer's perception of temperature, space, time and weight, it can also affect the completion of a mental image through closure. For example, if the viewer is shown only a piece of an object, the color of the object will influence his or her decisions regarding whether
the object is heavy or light, near or far, large or small.

Another way in which color can affect the viewer's perception is through color symbolism. Familiar expressions such as blue blood, feeling blue, to be in the red or black, black sheep, blacklist and red-light district illustrate the symbolism of colors in English-speaking countries of the Western world. Some colors have specific emotions commonly associated with them.

**WHITE**  
Enlightenment, purity, faith, glory, salvation (orientation through light)

**BLACK**  
Death, evil, mourning (disorientation through absence of light)

**RED**  
Love, passion, fire, blood (extreme emotions)

**BLUE**  
Loyalty, compassion, truth, passiveness, contraction

**GREEN**  
Hope, eternal life

**YELLOW**  
Light, warmth, expansion

(Zettl, 1973, p. 87)

These associations are not absolute and can change with the event context. When associated with religion, white stands for joy, purity and glory. When associated with war, it means surrender. Such
associations can help to lead the viewer's mind toward closure and the completion of a mental picture.

Conclusion

The preceding categorization of visual aesthetic elements and the forces which act upon them provides a framework for the analysis of television commercials which lack the standard dramatic progressions of content and form. From this framework, the researcher has selected elements which are relevant to the process of closure as it occurs in these specific commercials. The selection of elements is not random; the decision whether or not to include an element from the framework is based on the presence or absence of that element during the commercials. Some elements simply do not appear in these commercials.

The presence of particular elements may indicate that they are inherent to the "incomplete" dramatic progression technique. The study of these elements reveals how the commercial which contains "incomplete" dramatic progressions generates a "gestalt"-- a complete story.
CHAPTER THREE
METHODOLOGY

Assumptions

In the context of the present study, a number of assumptions are necessary. It is assumed that the principles of Gestalt psychology and closure are phenomena which hold true for all human behavior. In other words, the television viewer has the inherent ability to apply closure to television images and can use closure in order to perceive any commercial as a "gestalt." The researcher also assumes that a sense of "gestalt" or "wholeness" is achieved if the basic dramatic progression can be articulated. "Standard" commercials which are referred to in this study are expected to follow the basic stages of dramatic progression in content and form.

The researcher assumes that Zettl's theory of television aesthetics is a valid analysis of the elements of visual form in a television image. These elements of form work both independently and in combination with each other; it is suggested that this visual information can
be used to conceptualize information not contained within the image. The combination of seen and unseen information forms a whole concept through closure. However, all of the types of visual aesthetic elements are not necessarily found in every piece of television content. Zettl makes no claim that all of the elements are simultaneously present without exception; the framework of elements discussed in chapter two is better thought of as a checklist of potential elements which could contribute to a television commercial.

As a result, the researcher has selected those visual elements which are most applicable to the commercials being analyzed. This selection is based on whether the individual elements exhibited themselves in the form of the commercials. All of the elements in the framework are not used in these commercials.

The analysis considers only two of the commercials in the "Diet Pepsi" series. These commercials are to be regarded as extreme versions of the remainder of the commercials; it is assumed that similar, although less pronounced, results would be obtained from an analysis of any of the remaining commercials.
Limitations

As is true of any research effort, this study carries several limitations. The interaction of visual elements with audio elements is not studied. Zettl (1973) discusses the functions of audio, including its impact upon closure. He also suggests that the video/audio combination affects the closure process and the creation of a "gestalt." However, the present study works from the assumption that it is worthwhile to study visual elements of form without considering the audio elements which usually accompany them.

The visual elements of a commercial provide the viewer with nonverbal information. Some researchers estimate that at least 65 percent of all communicated meaning in face-to-face interaction is conveyed through nonverbal cues (Harrison, in Campbell and Hepler [Eds.], 1965). If the ratio of nonverbal to verbal meaning can be extended to a mediated message such as a television commercial, it seems likely that nonverbal visual cues are more essential than verbal auditory cues to the understanding of a commercial.

According to Malandro and Barker (1983), nonverbal communication can fulfill three major functions: (a) complementing verbal messages,
(b) accenting verbal messages, or (c) substituting for verbal messages. The complementing and accenting functions both serve to reinforce the verbal message, either by expanding or emphasizing it. The researcher suggests that the nonverbal elements of the commercials being analyzed reinforce the message contained in the verbal sound track. In other words, it is assumed that what the viewer sees is a visual restatement of what he or she hears. Since the viewer usually gains 65 percent of communicated meaning through nonverbal information, it is not only worthwhile but necessary to study the effect of visual elements alone in order to understand the process of closure.

Since Zettl's theory of television aesthetics has seldom been empirically tested in past research, the actual utility of aesthetic analysis for the television viewer has only minimal support. However, the present study is not designed to test the viewer's actual response to commercials which have an incomplete dramatic progression. The focus is on the technique of the commercial itself and how the commercial provides the information which is needed to generate closure. The results are theory-generating in nature and, as a result, are primarily speculative.
Each commercial analyzed is an example of an incomplete dramatic progression. Consequently, the results of this study may or may not be applicable to those commercials which share more characteristics with the "standard" commercial.

Method Basis: Laws of Perceptual Organization

As discussed in chapter two, the laws of perceptual organization allow a researcher to predetermine how a television viewer will mentally arrange visual information to create a pattern.

We tend to combine (see together) those elements that are easily recognizable as occurring at a certain frequency (number of similar elements) within a certain interval (distance from one another) or that pursue a particular action (Zettl, 1973, p. 139).

The laws of similarity, proximity, continuation and figure-ground result in an interaction of visual elements. The patterns which are formed by this interaction contribute to the conceptualization of a "gestalt": Perception of the parts results in a "wholeness." The ability of the mind to perceive an integrated whole even when one is not present is referred to as the fifth law of perceptual organization--closure. Thus, for the purposes of this analysis, closure can be defined as the creation of a "gestalt";
the "gestalt," in this case, is a complete dramatic progression in a television commercial.

Since the laws of perceptual organization form patterns from the pieces provided, the researcher suggests that these laws also "fill in the gaps" between the patterns, creating a "gestalt" through closure. In other words, similarity (or any of the other laws) can be used to mentally construct a pattern combining what is seen with what is not seen. This concept forms the foundation for the present analysis.

Analysis Procedure

The visual aesthetic elements which are applicable to the commercials have been selected from the framework discussed in chapter two. The elements are applied either to the commercial as a whole (picturization) or to individual commercial "segments" (visualization). For the present study, the commercial segment is the basic unit of analysis; a segment begins when a television image appears from "black" or as the result of a "cut" from a previous image, and ends when a "cut" to a new image is made or the image disappears into "black." (The "cut" is a transition device consisting of an instantaneous change from one image to another [Zettl, 1973].) Thus, visualization has been redefined as "the
structuring of individual segments," and picturization as "the manipulation of successions of segments." The assignment of elements to either visualization or picturization may differ from the original framework based on whether the incidence of an element varies from segment to segment or remains relatively constant across segments. In the revised version of the outline of elements which follows, the laws of perceptual organization have been allocated to the elements with which they interact.

1) **Visualization Elements**
   
   A) Motion: primary, secondary
   
   B) Field of View
   
   C) Leveling and Sharpening

2) **Picturization Elements**
   
   A) Vectorial Rhythm: ordering of motion
   
   B) Visual Approach: inductive ordering of field of view
   
   C) Use of Light: space and time orientation mood establishing
   
   D) Use of Color: space and time orientation emotional associations
The first stage of the analysis consists of an application of the various aesthetic elements selected from the framework. The researcher first provides a synopsis of the action in each commercial. Then, the visualization and picturization elements are applied to individual segments and the commercial as a whole, respectively.

The analysis moves into its second stage as each of the aesthetic elements is assessed to determine its contribution to closure by means of the laws of perceptual organization. For each element, there is a series of basic questions to be addressed: "How does the element contribute to closure through similarity? proximity? continuation? figure-ground?" The researcher does not claim that all four laws are applicable to every aesthetic element in the context of the commercials analyzed; some elements interact with only one law, others relate to several laws.

The third stage of the analysis procedure addresses two questions to each segment: (a) "What is
known?" and (b) "What is inferred?" Information which is known is directly supplied by the commercial; information which is inferred is supplied by the mind in an effort to "fill in the gaps." The two questions provide a step-by-step progression toward a pattern which combines what is seen with what is not seen. With every new segment, there is an underlying question: "What is 'known' now that was not known before?" The known and inferred information is supplied through the process of leveling and sharpening.

In the final stage of analysis, each segment of the commercial has been analyzed, and a final cumulative answer can be provided for the questions, "What is known?" and "What is inferred?" The difference between the final answers to each question demonstrates that the whole is something different from the sum of its parts. The information which is known by the end of the commercial provides such a sum of parts; what has been inferred is not equal to this. Television viewers do not stop thinking and perceiving once they have established what is known. They attempt to "fill in the gaps" of missing information through closure and the laws of perceptual organization in order to create a recognizable pattern or understandable whole—a "gestalt." The process of creating this "gestalt" through the technique
of the "incomplete" dramatic progressions is revealed in the results of the present analysis.
CHAPTER FOUR
RESULTS

"COUCH" AD

1) Plot Summary: A female enters and crosses a room. A male who is lying on a couch crosses his legs. The female continues to cross the room, carrying a newspaper in her hand. The male sets a glass containing soda on the arm of the couch. The female sits next to the male on the couch and reaches across him to pour more soda into his glass from a soda can she brought with her into the room. Then she reclines by resting her legs on the back of the couch. The male picks up the soda can on the arm of the couch and looks at it. A cat, lying on a chair in the room, looks up at the male and female. The female appears to be reading the newspaper but ends the commercial by looking at the male.

2) Visualization Elements

SEGMENT 1: A female enters and crosses a room.
A) Motion: (If no separation into primary and
secondary motion is offered, all motion in a segment is primary.)
primary—person's legs walk across room from up right to down left; curtain on window flutters (revealed in shadow on floor).
secondary—camera pans left to follow movement, stops as legs pause at center; camera holds allowing legs to exit screen at down left.

B) Field of View: medium shot of vertical legs, from knees down; the surrounding room is revealed from approximately three feet up the walls down to the floor, and approximately six to ten feet out across the floor; small table by hallway where legs enter; violin on this table, neck of violin cut off at right screen edge; two chairs at table revealed from seat down, table leg also visible; design of chair back revealed by cast shadow on floor; no window visible, but defined area of sunlight on floor.

C) Leveling and Sharpening: (Elements are added from segment to segment as well as within a segment. This is indicated starting with segment 2 by a label such as "1 to 2." In many cases, the known element which suggests the added element will be included in the results; for example, the
designation "legs \(
\rightarrow\)
female" means "the legs seen in the ad suggest the person is female." With each new segment, sharpening accumulates all added ideas from the beginning of the commercial.)

omitted-- primary focus: person's legs; secondary focus: light (time of day); all other details of room are omitted.

added-- 1: legs \(\rightarrow\) female; legs lead mind to continue body beyond screen edge; legs \(\rightarrow\) height: 5'7"-5'9"; legs \(\rightarrow\) tanned \(\rightarrow\) summer; shape of legs \(\rightarrow\) she is young, 20-30; shape of legs \(\rightarrow\) she is thin; bare legs \(\rightarrow\) either warm or early morning (not dressed yet) or just got out of bed; leisurely pace \(\rightarrow\) relaxed; edge of clothing \(\rightarrow\) she is wearing some kind of blouse (as opposed to nothing); movement across screen \(\rightarrow\) she is heading for a specific destination.

SEGMENT 2: A male who is lying on a couch crosses his legs.

A) Motion: person crosses horizontal legs at ankles, left foot over right; legs point to right; curtain sways at window in background.

B) Field of View: medium shot of horizontal legs, from knees down; legs protrude from screen left
edge; legs almost rest on screen bottom edge; couch visible under them; all of feet visible; background includes desk-top area; objects are revealed in total but are out of focus; area behind desk is almost totally window; small edge of wall visible at extreme right; toes touch screen right edge by end of segment.

C) Leveling and Sharpening:

omitted-- focus on legs only; background details of room omitted.

added-- 2: legs -> male; legs -> height: 6'-6'2"; shoes and clothes -> he has not just gotten out of bed, but has been up for a while; crossing of feet -> relaxed; sneakers -> no formal occasion; reclining -> he has been in this position for a while.

1 to 2: The female is coming into the room to see the male. He is "waiting" for her. Crossing feet -> he is aware that she entered the room; since they are in the same room -> there is some relationship between them.

SEGMENT 3: The female continues to cross the room, carrying a newspaper in her hand.
A) Motion:
primary-- female walks from extreme right toward left, moves newspaper toward head.
secondary-- pan left, maintaining female's position at screen right edge.

B) Field of View: medium close-up of bust and torso of female, from shoulder line to waist; screen right edge cuts her vertically down the middle (in profile); left arm from elbow down visible, holding newspaper; newspaper later partially disappears out of screen top edge; windows cover the background; windows revealed from horizontal middle down; objects on table or window sill extend from screen bottom edge, but are out of focus.

C) Leveling and Sharpening:
omitted-- primary focus: body; secondary focus: newspaper; background detail omitted.
added-- 3: shape of torso -> young female; light-weight blouse -> warm; sleeves rolled up -> warm or too big; newspaper -> morning; in hand -> reading.

2 to 3: She had newspaper in hand when she entered and was reading it (another reason for leisurely pace). She is reading to the male. -> She is approaching the male as her destination.
SEGMENT 4: The male sets a glass containing soda on the arm of the couch.

A) Motion:
   primary-- hand enters from left, sets glass on couch arm, exits left.
   secondary-- pan left just begins as segment cuts.

B) Field of View: medium close-up of male's left hand; left elbow visible at extreme left; mid-section of couch arm, only one edge revealed; entire hand visible; only lower side of arm visible; hand not revealed at beginning of segment; enters and leaves screen during segment; entire glass visible; right half of screen area out of focus; glass and hand centered in screen left-half area.

C) Leveling and Sharpening:
   omitted-- focus on hand and glass; no details omitted.
   added-- 4: hand -> young, thin; no sleeves -> warm; soda with ice -> warm; sitting glass on couch arm -> was drinking soda; glass half empty -> was drinking soda -> thirsty.

3 to 4: The male is preparing for the female's arrival. Removing hand -> he is attending
to some activity other than the drinking itself, perhaps listening to the female read.

SEGMENT 5: The female sits next to the male on the couch and reaches across him.

A) Motion: male crosses legs at ankles, left foot over right; female enters from left, sits down, reaching right arm over his legs.

B) Field of View: male sitting on z-axis with face toward camera is visible from waist up; bottoms of feet in close-up move to block him, then only bottoms of feet visible; female enters in medium close-up, facing away from camera; female revealed from mid-back of head to bottom of shoulder blades; screen left edge cuts her at mid-shoulder; screen bottom edge and top of couch are almost contiguous; male's foot cuts female at right shoulder.

C) Leveling and Sharpening:
omitted-- focus on female shoulders and head; blond, shoulder-length, straight hair; male omitted (covered by foot during most of segment).
added-- 5: blond, straight hair -> "natural" look; female sits next to male -> he is her destination -> there is a relationship between the two of them; female reaches across male -> she is embracing him
OR is giving him something; she sits down quickly and casually -> she has done this many times -> she is not uncomfortable being close to the male.

4 to 5: The male is the female's destination. She is reaching for his soda glass. -> She wants to drink some soda. She is bringing the newspaper to the male.

SEGMENT 6: The female pours more soda into his glass from a soda can.

A) Motion:
   primary-- can tilts down from top of screen to pour into glass, then hand sets can down to right of glass.
   secondary-- slight tilt up and then down to follow movement of can.

B) Field of View: close-up of glass cut horizontally at one-half way by screen bottom edge; top half of glass all visible at screen left; close-up of can visible except for bottom one-third at screen top edge; can is horizontal; fingers and thumb partially revealed; hand raises can and reveals bottom one-third, then sets can down to hide bottom below screen bottom edge; background out of focus.
C) Leveling and Sharpening:

omitted-- focus on can and glass; hand omitted.

added-- 6: One of the people (or both) is thirsty. They like the soda. Can still has soda in it -> they are taking their time drinking it.

5 to 6: The female is reaching across to pour soda. The hand on the soda can belongs to the female. She wants to drink soda OR wants him to drink soda. The reason she came into the room and over to the male was to pour more soda into his glass. She had the can in her hand when she entered the room. She is used to "waiting on" the male like this.

SEGMENT 7: The female reclines by resting her legs on the back of the couch.

A) Motion: female brings legs in from right, rests them on couch back at left, crosses left foot over right.

B) Field of View: couch back on z-axis, screen left; only top of couch back revealed; close-up of male seated at screen right, facing right; top edge cuts male at lower lip, bottom edge cuts at waist, right edge cuts at mid-upper arm; close-up of female's lower legs in foreground; feet totally visible,
legs cut by screen right edge at top of ankles; male and female are in converging profiles.

C) Leveling and Sharpening:
omitted-- focus on female's feet entering from right; male in background omitted.
added-- 7: female is reclining → relaxing; facing the male and close to him → close relationship between the two people; putting feet up → she has nothing pressing to do; putting feet up → this is her furniture or furniture she uses a lot.

6 to 7: putting feet up on couch → she came into the room to pour soda into the glass (there was no other reason, except perhaps to contact the male); She is sitting back to drink soda. → She is taking the male's soda. The male asked her to bring him more soda before the commercial began.

SEGMENT 8: The male picks up the soda can on the arm of the couch and looks at it.
A) Motion:
primary-- male hand picks up can in background, takes it off left, re-enters and holds the can at center.
secondary-- pan left and tilt down, following the movement of the can.

B) Field of View: can and glass out of focus in medium close-up; can is removed from screen and brought into clear focus at center, close-up; all of glass visible at first, then only top one-half; bottom half covered by left hand; close-up of left hand cut by screen left edge at wrist, screen bottom edge at bottom edge of hand; left hand is visible except where hidden by can; can is totally visible and facing directly toward camera; tip of thumb and all of forefinger of right hand visible at screen bottom right.

C) Leveling and Sharpening:
omitted-- focus on can; hand omitted, background out of focus.

added-- 8: glass sitting in background -> soda is the male's -> the female is not drinking it; male is looking at soda can -> he doesn't know exactly what he has been drinking.

7 to 8: The male is not sure if she brought him the right beverage. The female brought the soda to him so that he could drink it. He is in no hurry to drink it.
SEGMENT 9: A cat, lying on a chair in the room, looks up.

A) Motion:

primary-- cat, looking to rear, turns head (toward right profile) to look toward up right.
secondary-- slight tilt up (following movement of cat) begins just as segment cuts.

B) Field of View: close-up of cat, left profile; cat lying on z-axis toward camera, almost all visible; only edges of cat missing; as cat look up, screen top edge cuts off ear tips; edges of cat meet screen edges at bottom and right.

C) Leveling and Sharpening:

omitted-- focus on cat's head; rest of cat omitted.
added-- 9: cat turns head --> something has attracted cat's attention; slow movement --> warm, "lazy" day; sunlight --> sunny day. The cat belongs to either the male or female. The cat is sunning itself to shake off the cold from the preceding night.

8 to 9: The male called the cat. OR slow movement --> cat is responding to sound of male's voice or male's movement --> It is the male's cat. --> It is the male's living place. It is a steady living place, a "home."
SEGMENT 10: The female appears to be reading the newspaper but ends the commercial by looking at the male.

A) Motion:

primary-- female settles into seat, looks straight at newspaper, turns head slightly toward left and glances left, looks down at newspaper (eyes appear closed), then looks left; newspaper moves up to conceal, then down to reveal face.

secondary-- slight pan left as female glances left the first time, then camera holds.

B) Field of View: close-up of female's head facing down right; screen top edge cuts her at just below top of head, screen left edge cuts at hair edge; newspaper is cut at half-way vertically and horizontally by right and bottom edges; upper left corner of newspaper covers female's face from horizontal middle of nose across to right, and right edge of nose down; screen bottom edge cuts her at bottom of neck.

C) Leveling and Sharpening:

omitted-- focus on female's face, especially eyes; newspaper omitted; background out of focus.

added-- 10: (can construct female "total picture"
of head, torso, and legs); smile and smiling eyes → the female likes the male. She is not really paying attention to the newspaper but to the male sitting next to her. She is hiding behind the newspaper. She is saying something to get the male's attention. She is trying to look innocent. She is settling into her seat.

9 to 10: In contrast to last segment, the cat is responding to the female's voice or movement. → It is the female's cat. → It is the female's living place. → The clothing makes more sense: she is comfortable running around in her own home half-dressed. The male, on the other hand, is fully clothed. She is not interested (and has not been interested) in reading the newspaper, but is doing so to get the male's attention. What she is reading is not important; she is simply reading to get his attention. The female's eyes shifting to the male suggest that she has been reading to him. Female's focus on male → she didn't come into the room to bring him more soda → she just wanted to be with him and get his attention.
3) Picturization Elements

A) Vectorial Rhythm: Motion vectors establish their own rhythm by carrying the eyes and mind through the commercial. Vectors in each segment lead to the "source" of movement in the following segment. A vector in one direction demands a converging vector, one from the opposite direction, usually within the next segment but sometimes within a segment (see figure 4.1). Vectors establish a flow: The movement in one segment flows into the movement of the next segment, creating an overall flowing of motion (see figure 4.2). Vectorial rhythm is the ordering system for the motion, very much like the visual approach is the ordering system for the field of view. The flow of motion helps the mind to move from one segment to the next and combine all segments into a synthesis. Two segments with motion in the same direction suggests a similarity of action. Two segments with motion in opposing directions suggests a disparity of action. Converging vectors in adjacent segments indicate that the objects are moving toward each other. Two people talking to each other establish converging index vectors.
Figure 4.1 - Vectorial Rhythm: Segment Breakdown
Key - Figure 4.1 and 4.2

\[ \text{arrow} \quad = \text{motion vector} \]
\[ \text{dashed line} \quad = \text{graphic vector} \]

1 = female legs cross room
2 = male legs recline on couch
3 = female torso crosses room
4 = male hand with glass, enters and exits
5 = female sits with male, reaches across
6 = female pours soda, sets down can
7 = female props legs up on couch
8 = male picks up soda
9 = cat looks up
10 = female looks at newspaper, then looks at male
Figure 4.2 - Vectorial Rhythm: Continuous Flow
B) Visual Approach (Inductive): the ordering of the field of view.

1. medium shot-- legs
2. medium shot-- legs
3. medium close-up-- female torso
4. medium close-up-- male hand
5. medium close-up-- female back
   close-up-- male feet bottoms
6. close-up-- glass
7. close-up-- male torso
   close-up-- female legs
8. close-up-- can
9. close-up-- cat
10. close-up-- female head

In a very general sense, the visual approach is deductive but only in the sense that the shots become increasingly tighter as the commercial progresses. By definition, the visual approach here must be inductive; it consists of a series of details which must be mentally combined to form a whole scene. Neither the "couch" ad or "date" ad contains any overview shots. As a result, the opening segment(s) must serve to establish the scene, an "establishing shot," because there is no more inclusive shot in the sequence. The "couch"
ad uses segments 1 and 2 for this purpose, the "date" ad uses segment 1. Each commercial moves from this establishing shot to tighter shots which include even less information. Even though the commercial consists of detail shots from beginning to end, the mind will use the most inclusive shot as an establishing shot against which the content of the other shots can be spatially located.

C) Use of Light:

I) space orientation: The predominant influence of light and shadow in space orientation is in regard to foreground against background. Objects and people have sharply lit edges with fast fall-off; most of the person or object remains in the fall-off shadowed area. The background area is a more evenly lit area, although this area is sometimes more brightly lit than the shadowed areas of objects. The technique is called "back lighting," creating a "halo effect" (edges of objects highlighted). Back lighting involves illuminating from behind the subject and opposite the camera. It emphasizes the outline or contour of the object, separating it from the background (Zettl, 1984). If the light brightens the edges of the
object instead of revealing the contour, a "halo effect" is created (Zettl, 1984).

examples of "halo effect":

segment 1 & 2  legs and feet are light at edges, shadowed elsewhere
3  edges of female torso and arms
4  edges of hand, fingers
6  edges of can and glass, especially rim
7  edges of female legs
9  edges of cat

The background in segments 2, 3, 6, is a window, a very bright but highly diffused light source. Objects in the foreground appear somewhat silhouetted against this bright background. Shadow areas on objects are darker than background area. Cast shadows reveal the shape of objects which are not actually shown. In segment 1, the back of the chair and fluttering curtain on the window are shadowed on the floor. These shadows are also important to time orientation and mood.

II) time orientation: Segments 1, 2, 3 establish predominant light source—several large windows facing the camera. In segment 1, no
window is actually seen, but there is a sharply defined area of light on the floor. "Dusty" sun rays flow through the window on an angle down to the floor. The angle of these rays suggests that the sun has climbed just beyond the halfway point to its noon overhead position. This suggests mid-morning, approximately 10:00 a.m. Why not early evening? The color of the light is white/blue. Natural light has white/blue quality in the morning, yellow/red quality in the evening. Also, the cast shadows are fairly long but not extremely long. This suggests mid-morning rather than early. As the sun rises into the sky, shadows shorten. The shadows aren't short enough for later in the day. The cat is "sunning" itself. Animals do this in the morning; they "sun" themselves to shake off the cold from the preceding night. Bright but diffused sunlight (along with other aspects of the commercial) suggests Spring, Summer, or Fall.

III) establishing mood and atmosphere: The lighting in this commercial suggests a low-key atmosphere. The overall light level is low, and there are fast fall-off attached shadows and
stark cast shadows, but a light background (Zettl, 1973). Zettl states that this is considered a low-key lighting effect. Low-key doesn't deal with intensity or position of light source. The term is used to suggest a mood. The light source itself is white/blue, but the lighted area takes on a "golden" quality. The source is intense but becomes greatly diffused upon entering the room. The sunny day suggests a happy mood; the golden tone suggests the atmosphere is warm (not hot), mellow, relaxed, lazy, low energy. The shadow areas suggest being in the shade from the sun. Color symbolism (yellow) suggests light, warmth, expansion. The fluttering curtains (revealed by light and shadow) are moving slightly, suggesting a soft breeze. The light quality makes this a warm breeze.

influence of light color temperature (warm): space-- Warm color contributes to close distance feeling of shots. time-- It may be perceived as longer than it really is. The golden tone contributes to the lazy, relaxed atmosphere; time is stretched.
D) Use of Color: In general, colors are very subdued pastels except for the soda can. The influence of color upon the mood or atmosphere has been discussed under "Use of Light." The interaction of light and color produces a golden theme. Golden colors predominate, with rich skin tones and deep browns in background areas.

segment 1 skin slightly tanned on legs, not red or deep-tan brown but golden; sunlight on floor makes it seem golden.

2 overall golden tint (except in blue window).

3 golden tanned skin.

4 golden skin; rich brown background.

5 golden hair on female.

6 soda looks golden brown as light passes through the glass it is in; ice cubes appear golden.

7 golden skin.

8 same as 6.

9 cat takes on golden hue where light comes in contact with its white areas.

10 golden hair on female with brown accents.

In contrast, there is the juxtaposition of "sky blue." It is a rich shade of blue. It first appears in segments 2 and 3 and covers the window area, which comprises almost the whole background.
area in these segments. The blue appears again (more subtle) in segment 6 in the upper left corner (window in background which is out-of-focus). In segment 10, there is the direct juxtaposition of blue background with golden hair of the female. Even the predominant color on the soda can is a similar but somewhat darker shade of blue (segments 6 & 8).

The colors of blue and golden yellow are juxtaposed in the commercial as a whole and directly within segments. This is the direct juxtaposition of a strong cool color with a strong warm color. However, the golden colors predominate since they appear in more segments, appear without blue in five segments, and cover more screen area than the blue.

influence of color temperature (warm):

space-- The predominance of warm golden colors suggests that a feeling of close distance prevails. time-- The predominance of golden colors and interaction of these colors with other elements suggests a lengthening of time.

emotional associations:
Golden (yellow) suggests light, warmth, and expansion; blue suggests passiveness and
contraction. The golden color suggests the summer sun, and the blue gives it a clear sky to hang in.

E) Continuity Editing: All tertiary motion consists of cuts. The length of each segment (in seconds) is calculated as the average of 10 trials, 5 timed with sound, 5 without sound.

<table>
<thead>
<tr>
<th>SEGMENT</th>
<th>LENGTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 female legs cross room</td>
<td>5:43</td>
</tr>
<tr>
<td>2 male legs reclining on couch</td>
<td>2:32</td>
</tr>
<tr>
<td>3 female torso crosses room</td>
<td>1:62</td>
</tr>
<tr>
<td>4 male hand sets glass on couch</td>
<td>1:76</td>
</tr>
<tr>
<td>5 female sits with male</td>
<td>1:41</td>
</tr>
<tr>
<td>6 female pours soda</td>
<td>3:80</td>
</tr>
<tr>
<td>7 female props legs up on couch</td>
<td>1:41</td>
</tr>
<tr>
<td>8 male picks up soda can</td>
<td>3:63</td>
</tr>
<tr>
<td>9 cat looks up</td>
<td>1:72</td>
</tr>
<tr>
<td>10 female looks at newspaper</td>
<td>6:52</td>
</tr>
</tbody>
</table>

TOTAL 29:68

Total, Male parts only: 2, 4, 8 7:71 (26%)

Total, Female parts only: 1, 3, 6, 10 17:37 (59%)

Two-shots: 5, 7 2:82 (10%)

Ratio of male to female screen time 1 : 2.25
F) Complexity Editing: The plot has an overall continuity of progression; complexity editing explores the depth of the television event. It stresses the intensity of the event's principal moments. It facilitates closure by presenting "event essences," creating a "gestalt" that is more intense than the sum of the images which are actually presented. Complexity editing affects subjective, rather than objective, time (i.e. perceived time progression vs. actual). Each of the two commercials consists of only the event's principal moments. These principal moments create a montage, the juxtaposition of images which combine into a larger and more intense whole (Zettl, 1973). The type of montage used here is analytical, and it is both sequential and sectional. In the analytical montage, the event is analyzed for its thematic and structural essentials, creating a synthesis of essential parts (see figure 4.3).

sequential-- The major factors in the development of the event are juxtaposed in their natural sequence, resulting in a "cause-effect" (time progression) relationship. The original event is condensed.
Figure 4.3 - Analytical Montage

First, the actual event is analyzed for its major developmental factors.

Then, those factors are selected that proved essential for the development of the event.

Then, the selected event factors are combined in their original sequence.

(Zettl, 1973, p. 313)
sectional-- The progression of the event is temporarily stopped, and the isolated moment is examined from various viewpoints. It focuses on the complexity of the moment. Each segment consists of an activity which could be simultaneously occurring with the action in adjacent segments (time arrested).

The classification of segment transitions as sequential or sectional is based on whether the juxtaposed segments are in a cause-effect or simultaneous-action relationship. To illustrate each relationship, try to insert one of the following (or both) between each pair of statements: (a) "causes" or (b) "occurs at same time as."

<table>
<thead>
<tr>
<th>Segment</th>
<th>Action 1</th>
<th>Action 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>female legs cross room</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>male legs reclining on couch</td>
<td>male legs reclining on couch</td>
</tr>
<tr>
<td>3</td>
<td>female torso crosses room</td>
<td>female torso crosses room</td>
</tr>
<tr>
<td>4</td>
<td>male hand sets glass on couch</td>
<td>male hand sets glass on couch</td>
</tr>
<tr>
<td>5</td>
<td>female sits with male</td>
<td>female sits with male</td>
</tr>
<tr>
<td>6</td>
<td>female pours soda</td>
<td>female pours soda</td>
</tr>
<tr>
<td>7</td>
<td>female props legs up on couch</td>
<td>female props legs up on couch</td>
</tr>
</tbody>
</table>
88

7

female props legs up on couch

sequential & sectional

8

male picks up soda can

sectional

9

cat looks up

sectional

10

female looks at newspaper

"DATE" AD

1) Plot Summary: A male and female are standing outdoors facing each other; the female approaches the male who moves away from her. The male gestures toward the female. She leans back against a car door and twists her blouse in her hands. The male shuffles his feet. The female stares at him, then looks down. As he opens a can of soda, she takes it away from him and looks at it. The male puts his hands on his hips. He watches the female as she sips the soda. He looks down at the ground, but then looks up at the female again. She slides her hand up her thigh and rests it on her lower back. The male indicates a direction with his head and says something to the female. She tips back and forth on her shoes and responds as she looks at him and smiles, tilting her head down slightly.
2) Visualization Elements

SEGMENT 1: A male and female are standing outdoors facing each other; the female approaches the male who moves away from her.

A) Motion:

primary-- person facing right moves to left (backs up) one step as person facing left moves toward left one step; person on left shifts weight from one foot to other; person on right lifts left arm slightly to gesture, then slides left hand up left thigh to waist; person on left raises right hand from where it was hooked on pants pocket to horizontal arm position (gesture toward other person); also, several people walk toward camera in background.

secondary-- slight pan left on initial movement, then slight tilt down and up to frame shot, then holds.

B) Field of View: medium shot of two people at center; both people cut by screen top edge at just below shoulders; remainder of bodies revealed; feet rest on screen bottom edge; two vehicles parked at extreme right on z-axis; several people walking in background; remainder of background out of focus.
C) Leveling and Sharpening:

omitted-- focus on people's legs and hand movements; people walking in background and cars omitted; feet are omitted here so high heels on person at right aren't noticed.

added-- 1: body shapes -> male on left, female on right; both slender; body size -> height: male, 5'8"-5'10", female, 5'5"-5'7"; body size and style of dress -> young -> teenagers; symmetry in clothing (blue jeans and white shirts with tails out) -> relationship between the male and female; exact symmetry -> boyfriend/girlfriend relationship; shirt tails out -> warm/hot weather; overall brightness -> sunny day; small physical distance apart -> close relationship -> they are comfortable being close together; female facing male -> they are talking; female moving toward male, male backing up -> she wants to get closer but he doesn't -> she confronts him, and he is intimidated; female hand gesture and hand to hip -> she is questioning or accusing him OR she is defending herself -> she is making some statement to the male; male's hand gesture -> he begins to reply to her statement -> may be defending himself; male hand hooked in pocket -> listening to female;
relaxed; male shifting foot to foot → nervous, on edge → he is anxious → he is being accused by the female OR he is nervous about being with the female.

SEGMENT 2: The male gestures toward the female.
A) Motion: person on left moves right; right hand enters from left, moves up (palm up) as left hand (holding soda can) moves left slightly; right hand moves back toward screen left edge and almost exits on cut; person on right moves slightly in screen upper right corner.
B) Field of View: medium close-up of person on left at left of center; screen top edge cuts at bust, left edge cuts at vertical mid-torso, bottom edge cuts at waist; left arm slightly off z-axis at extreme right; left arm visible from elbow down; left hand holds soda can; right hand enters from left to reveal whole hand to wrist, then exits; sleeve corner and elbow of person on right visible up right; background out of focus.
C) Leveling and Sharpening:
omitted-- focus on shirt, hand with soda, second hand which enters; no details omitted.
added-- 2: soda can -> the male is drinking soda -> he is thirsty; sleeve rolled up -> warm/hot day, but could have been cool; body shifting -> nervous, anxious; hand gestures -> he is talking to the female; shift from foot to foot -> it is a two-part statement (for example, "if, then"); gesture towards the female -> the statement is about her; casual movement -> nervous, but not angry.

1 to 2: The male is responding to something the female said. She expects and is waiting for him to respond. She makes an accusation, but he suggests she is to blame or at fault. The male is defending himself.

SEGMENT 3: The female leans back against a car door and twists her blouse in her hands.

A) Motion: person on right enters from left, facing camera; left arm moves up and then down over right arm in wrapping motion (twisting blouse over arm); during the wrapping, person turns to face left and leans back to rest buttocks against car door at right; lifts both arms (linked by wrapped blouse) slightly and drops them (still linked) -- bounces arms; bag on right shoulder moves in
background; in far background, another person walks right to left and off.

B) Field of View: medium close-up of person on right at right of center; screen top edge cuts at elbows, bottom edge cuts at mid-thigh; person in profile, facing left; torso visible from elbows to mid-thigh; shoulder bag visible at bottom of screen from top of bag to 1/3 of way down; strap not visible; car from top of door to bottom visible at extreme right; background out of focus.

C) Leveling and Sharpening:

omitted-- focus on arm movement and buttocks; car door, shoulder bag, background omitted.

added-- 3: leaning against door -> she is relaxing OR she is tired OR she is upset; winding arm motion -> nervous, upset, anxious; these two motions combined -> she is pouting OR she is giving up -> she is disillusioned OR she is shy, embarrassed; bounce of arms -> she is referring to the male.

2 to 3: The female is upset by the male's statement. OR She is embarrassed by his statement. She is unsure of her earlier accusation, but is still asking the male to defend himself. She is nervous. She is moving away from the male. -> She is upset or embarrassed. She doesn't like what he
said. OR She likes what he said but it embarrasses her. She is saying something in response.

SEGMENT 4: The male shuffles his feet.
A) Motion: person's feet pointing straight at camera on z-axis; right foot lifts heel and drops; left foot lifts heel, drops and toe moves to point down right; left foot slides slightly to left, still at same angle; left foot lifts heel, drops and returns to point at camera.
B) Field of View: close-up of feet at center on z-axis; legs cut at mid-calf by screen top edge; feet both totally visible; remainder of screen area covered by sidewalk.
C) Leveling and Sharpening:
 omitted-- primary focus: feet; secondary focus: shadow on sidewalk; no details omitted.
 added-- 4: sneakers and jeans -> teenager; length of pants -> teenager; shadow -> sun is shining -> warm/hot weather; length of shadows -> late morning OR early afternoon; foot movement -> nervous -> he is listening to the female OR he is saying something; foot movement -> he is unsure of what he is saying -> restless, wants to do something.
3 to 4: The male is responding to what the female said. → He is defending himself. He is becoming more nervous. She said something which made him more nervous. He may be getting angry with her. He is "on the spot." Shuffling feet → he feels trapped. He can't or doesn't want to just walk away. He feels compelled to continue the conversation. → He wants to talk with her.

SEGMENT 5: The female stares at him, then looks down.

A) Motion: face of person on right is revealed--female; eyes looking up left; eyes shift to look down right; eyes look straight down (appear almost closed) and head tilts down slightly.

B) Field of View: close-up of female's head at center; head cut at hairline by screen top edge, left-inside ear by right edge, upper lip by bottom edge; out-of-focus other person blocks female at extreme upper and lower left, at edge of face; other person shows only corner of head and shoulder; during segment, upper teeth and left ear with earring move into view momentarily.

C) Leveling and Sharpening:

omitted--primary focus: eyes; secondary focus: remainder of face; no details omitted.
added-- 5: female looks at male -> she is listening to him talk; she likes him; she is trying to "read" a message in his eyes; eye shift and smile with head tilt -> she is shy; she can't look him in the eye any longer; she is embarrassed OR she is somewhat mad; she is looking down to avoid eye contact; she does not want to talk with him anymore.

4 to 5: The female is surprised by what the male said. -> He said something during segment 4. She doesn't believe what he said. She liked what he said but it embarrasses her. She disagrees with what he said. She becomes more unsure of her earlier accusation. She is "giving up": She does not believe she will get the truth out of him. She thinks what he said is dumb. -> She thinks he is dumb. She does not want to talk, but she does not want to leave either. -> She wants him to talk next.

SEGMENT 6: As the male opens a can of soda, the female takes it away from him.

A) Motion: person on left holds soda can in left hand at screen right; moves can down to reveal other hand on top of can pulling tab; moves can
down and to left; female right hand enters from right, lifts can up and to right.

B) Field of View: close-up of hands of person on left holding soda can at screen right; torso revealed from bust to waist; screen left edge cuts at right breast; left arm revealed from elbow down, right arm revealed from wrist down; female right hand enters, revealed from wrist down.

C) Leveling and Sharpening:

omitted-- primary focus: male hands on can; secondary focus: female hand entering to take can; shirt detail omitted.

added-- 6: male hands on can -> male is opening can; he is going to drink the soda; he is thirsty -> warm weather; female hand takes can -> she wants to drink the soda; she is thirsty -> warm weather; she does not want him to drink the soda OR she wants to open the can for him; female casual movement -> she is not "taking" the soda from him -> she intends to give it back OR she always takes things from him -> this is a habitual action; male non-resistance -> he does not mind having her take his soda; he wants her to have the soda OR he wants to share the soda with her.
5 to 6: In segment 5, something below eye level (soda can) attracted the female's attention and made her look down. She has nothing more to say. OR She wants the male's full attention. -> She doesn't want him thinking about his soda at this time. OR She doesn't want to think about their conversation anymore. -> She takes the soda to drink it. OR She doesn't like the soda he has selected to drink, so she takes it away from him. The male has nothing more to say. He is not concerned by their conversation. OR He is trying to divert the female's attention. He is trying to hide his nervousness. He is "stalling" for time.

SEGMENT 7: The male puts his hands on his hips.

A) Motion: person on left shirt tail moves from open to closed position; right hand enters up left and rests on waist at left; torso shifts to right slightly; shirt establishes slight up and down movement.

B) Field of View: medium close-up, person on left torso at center from bust to upper thigh; left arm cut mid-way vertically by screen right edge, then disappears; right arm appears from up left to reveal wrist down; corner of female sleeve at down
right; background out of focus.

C) Leveling and Sharpening:

omitted -- primary focus: shirt movement; secondary focus: arm movement; other details omitted.

added -- 7: hands on hips -> the male is waiting for something; he is upset or disgusted; he is saying something to the female OR he is listening to the female; he is waiting for her to answer a question.

6 to 7: The male is waiting for the female to give his soda back. He is tired of having her take things away from him. OR He does not mind that she took the soda. -> He likes to share things with her. -> close relationship; He assumes that she will give it back. OR He doesn't care if she gives it back. He doesn't want her to be concerned with the soda. -> He wants her to pay attention to the conversation. He didn't want to drink the soda. -> He opened it only to divert her attention ("change the subject"). He is glad that she is involved with the soda now. -> They have changed the subject.

SEGMENT 8: The female looks at the soda.

A) Motion: female right hand turns soda can to face
camera straight on; holds can at center; then lifts can to almost exit at screen top edge on cut.

B) Field of View: close-up of female right hand holding can; hand revealed from top of wrist down; can totally visible at center; top of can at screen top edge, bottom at bottom edge; sleeve visible at down right corner; background out of focus.

C) Leveling and Sharpening:

omitted -- focus on can and hand; no details omitted.

added -- 8: hand turns can and holds it --> the female is looking at the can; doesn't recognize it OR hasn't seen it before --> she is studying it now; she is not sure if she wants the soda; lifts can up --> she is going to drink the soda; maybe not all of it, but at least is going to try it.

7 to 8: The female wants to get a closer look at what the male was going to drink. She doesn't like what he was going to drink. --> She wants to take it away from him. OR She likes what he was going to drink. --> She recognized the soda can. --> She took it to make sure she recognized it. --> she wants to try the soda to see if she
likes it. OR She has had the soda before and liked it, so she wants to drink some now. She doesn't want to continue their original "line" of conversation. She is more interested in the soda now. She wants to divert his attention by focusing her attention on the soda.

SEGMENT 9: The male watches the female.
A) Motion: face of person on left is revealed--male; moves head to right, then left slightly (whole body movement).
B) Field of View: close-up of male at center; right half of face revealed from hairline to chin; screen left edge cuts at edge of ear; left half of face blocked by female (out of focus).
C) Leveling and Sharpening:
omitted-- primary focus: swaying/shifting movement; secondary focus: male eye; other details of face, and out-of-focus female at right omitted.
added-- 9: male is not speaking --> he is waiting for the female to do something; he is looking down at first, then at the female's face --> he feels uncomfortable maintaining eye contact with her --> he is shy OR he feels guilty OR he is embarrassed;
looks at the female -> he is watching her do something OR he is looking for a "message" in her eyes; shifting from foot to foot -> nervous, anxious, wants to do something else or be somewhere else.

8 to 9: He is waiting for the female to give his soda back. He is watching her drink the soda. He is glad she is paying so much attention to the soda. -> He is glad she is not pursuing the original topic. He wants to say something to her, but he does not know how to say it. He is trying to figure out how to say it. -> He is "stalling" for time. OR He is waiting to hear her reaction to the soda.

SEGMENT 10: The female sips the soda.
A) Motion: female drinks soda from can; lowers can to hold at down left; licks lower lip and pulls tongue in against upper teeth as head moves toward right.
B) Field of View: close-up of female at center; can at up left corner, almost horizontal; upper 2/3 of can revealed; female in profile facing left; revealed from bottom of nose to chin at first; then moves right to reveal only from upper lip to
chin, screen right edge cutting at corner of mouth; during move, teeth and tongue are revealed; can moves from up left horizontal to down left vertical; segment ends with female mouth and chin only at up right, can at down left; background out of focus.

C) Leveling and Sharpening:

omitted-- primary focus: soda can meeting female's lips; secondary focus: tongue against lips; other details of soda can and female's face omitted.

added-- 10: female drinks soda, but only takes a sip --> she is trying the soda to see if she likes it OR she has had the soda before, she likes it, and she wants only a sip at this time. OR She doesn't really like the soda, but she is thirsty so she takes a sip. licks her lips --> she likes the taste of the soda; she is in no hurry to drink it but intends to drink it.

9 to 10: She took the soda away from the male so that she could try it, not because she didn't want him to have it. --> She just wants to taste the soda. OR She took the soda because she likes the taste of it and wants to drink the soda herself. --> She doesn't want the male to have it. She isn't immediately interested in continuing
the conversation, but wants it to continue eventually (because she is not leaving).

SEGMENT 11: The male looks down at the ground, but then looks up at the female again.
A) Motion: male lifts head up from tilted down position to face female; shifts eyes down right on cut.
B) Field of View: close-up of male at center; right half of face revealed; only right eyebrow, eye, cheek, corner of mouth, ear, and hair visible; screen top edge cuts at eyebrows, bottom edge cuts at bottom of neck; left half of face blocked by female (out of focus); background out of focus.
C) Leveling and Sharpening:
   omitted-- primary focus: head movement; secondary focus: male eye; other details of face and out-of-focus female at right omitted.
   added-- 11: no swaying movement -> he is getting a more firm grip on himself -> he is less nervous; not speaking -> his attention if focused on the female; looking down, head down -> he is thinking about something else, something other than the original topic or the soda; he is embarrassed OR he
is guilty OR he is shy; looks at female, then looks away -> he is waiting for her to say something; he wants to say something, but is waiting for the right moment.

10 to 11: He is trying to build up his "nerve." He is gaining control over his earlier nervousness. He is thinking about what he wants to say next. He is too shy to come right out and say it. He has figured out what he wants to say, but now he feels he must work up the "nerve." He is about to change the topic or return to the original line of conversation. OR He is waiting for her to reestablish conversation, to either change the topic or return to the original topic.

SEGMENT 12: The female slides her hand up her thigh and rests it on her lower back.

A) Motion: female slides left hand up left thigh, around to buttock and rests it on lower back (at waist); moves away from car door slightly (suggests rocking on heels motion).

B) Field of View: close-up of female from below bust to top of thigh; female in profile facing left at center; at segment beginning, left arm visible from elbow down; moves arm up to reveal only hand; right
arm not visible; car side panel at extreme right; background out of focus at left.

C) Leveling and Sharpening:

omitted-- primary focus: hand movement up thigh; secondary focus: buttocks and leg in profile; other details of torso and background omitted.

added-- 12: hand movement up thigh --> she is listening to the male OR she is waiting for him to say something; she is somewhat uncomfortable; it is a "time passing" movement; she is trying to fill uncomfortable silence; hand stops and rests on hip and body sways --> she has started to speak OR he has started to speak.

11 to 12: She is waiting for the male to speak. She doesn't want to reestablish the conversation. She is passing time, putting him "on the spot." It is his "move." She knows he is going to return to the original topic or try to change the topic again. She is not really interested in drinking the soda. She is interested in what they have been talking about and what he will say next. She took the soda in order to appear "unconcerned." OR She took it to irritate the male by changing the subject. He begins to speak. OR She begins to speak.
SEGMENT 13: The male indicates a direction with his head and says something to the female.

A) Motion: male head tilts to right quickly (nod) and returns to initial position.

B) Field of View: close-up of male's lower face at center; screen top edge cuts at bottom of nose, left edge cuts at bottom of ear, bottom edge cuts at bottom of neck; male moves to reveal right edge of face; mouth opened slightly, showing upper teeth at left of center.

C) Leveling and Sharpening:
omitted-- primary focus: head jerk; secondary focus: male mouth; other details of head omitted.
added-- 13: jerks head to right as he speaks –> he is telling the female about something located in that direction OR he is telling her he wants to go in that direction OR he is telling her he wants her to go with him OR he is telling her to go in that direction OR he is telling her he just came from that direction; smiling broadly –> he is pleased about any of the above OR he wants to make the female believe that he is pleased; he likes the female.

12 to 13: The female has just said something which makes him happy. He believes the
female is no longer accusing him of anything. The male was speaking during segment 12. He has found the "nerve" to say what he has to say. He is pleased about saying it. He is either telling her about something in the indicated direction, telling her to go in that direction (with or without him), or telling her he wants to go or just came from there. He is changing the subject from the original topic. OR He is returning to the original topic. He is suggesting a place where they can go and talk.

SEGMENT 14: The female tips back and forth on her shoes.
A) Motion: female feet; left foot begins tilted toward screen right, moves to flat as right foot tilts toward screen left and almost rests on side; right foot points straight toward screen left edge.
B) Field of View: close-up of female feet; screen top edge cuts at mid-calf, rest of legs down revealed; feet at left and right of center; male pant leg at extreme left edge; rest of screen area is covered by sidewalk.
C) Leveling and Sharpening:
 omitted-- focus on feet moving; all other details
of legs and background omitted.

added-- **14**: style of shoes -> teenager; fashion conscious; tipping of feet -> she is listening to the male; she is impatient; nervous; she is thinking about what she is going to say next OR she is uncomfortable; she knows what she is going to say next, but she must work up the "nerve"; she is "stalling" for time; she is shy OR she is embarrassed.

**13 to 14**: She is listening to the male. OR She is responding to him. He has said something which makes her uncomfortable and nervous. She is preparing to respond to him. She is thinking about what he said in segment 13.

SEGMENT 15: The female responds to what the male said as she looks at him and smiles, tilting her head down slightly.

A) Motion: female looks up left; moves head up and then turns head slightly toward screen left edge.

B) Field of View: close-up of female face right of center; at beginning, nose and both eyes revealed, screen top edge cuts at hairline; male out-of-focus shoulder blocks lower half of screen on left/right diagonal; female moves right to reveal half of
110

smiling mouth, then moves left to reveal left eye only and surrounding hair, lower half of screen still blocked.

C) Leveling and Sharpening:

omitted-- primary focus: eyes; secondary focus: mouth smiling; all other details of face omitted.
added-- 15: speaking to male –> she is responding to what he said earlier; smiling –> she is happy about what she is saying; she likes the male; slight turn of head –> she is somewhat shy; she is somewhat embarrassed; she is telling him something that will surprise him OR she is telling him something he already knows but won’t admit; she doesn’t want to hurt his feelings.

14 to 15: She replies to what he said by showing him that she knows he was "covering up" before. OR She replies by "hurting" him with something she says. But the whole conversation is playful in manner.

3) Picturization Elements

A) Vectorial Rhythm: The discussion of vectorial rhythm in the "couch" ad applies to the "date" ad as well (see figures 4.4 and 4.5).
Figure 4.4 - Vectorial Rhythm: Segment Breakdown
Key - Figure 4.4 and 4.5

\[ \text{\textless} \text{motion vector} \]

\[ \text{\textless}\text{----} \text{graphic vector} \]

1 = female approaches male
2 = male gestures with soda
3 = female leans against car
4 = male shuffles feet
5 = female looks at male, then down
6 = male opens soda, female takes it
7 = male drops hands to hips
8 = female looks at soda can
9 = male watches female
10 = female drinks soda
11 = male looking down, then looks at female
12 = female slides hand up hip
13 = male indicates direction with head
14 = female shuffles feet
15 = female looks at male, turns head toward him
Figure 4.5 - Vectorial Rhythm: Continuous Flow
B) Visual Approach (Inductive): the ordering of the field of view.

<table>
<thead>
<tr>
<th>Segment</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>medium shot -- male and female from chest down</td>
</tr>
<tr>
<td>2</td>
<td>medium close-up -- male torso</td>
</tr>
<tr>
<td>3</td>
<td>medium close-up -- female buttocks</td>
</tr>
<tr>
<td>4</td>
<td>close-up -- male feet</td>
</tr>
<tr>
<td>5</td>
<td>close-up -- female face</td>
</tr>
<tr>
<td>6</td>
<td>close-up -- male hands with soda</td>
</tr>
<tr>
<td>7</td>
<td>medium close-up -- male torso</td>
</tr>
<tr>
<td>8</td>
<td>close-up -- female hand with soda</td>
</tr>
<tr>
<td>9</td>
<td>close-up -- male face</td>
</tr>
<tr>
<td>10</td>
<td>close-up -- female mouth with soda</td>
</tr>
<tr>
<td>11</td>
<td>close-up -- male face</td>
</tr>
<tr>
<td>12</td>
<td>close-up -- female buttocks</td>
</tr>
<tr>
<td>13</td>
<td>close-up -- male face</td>
</tr>
<tr>
<td>14</td>
<td>close-up -- female feet</td>
</tr>
<tr>
<td>15</td>
<td>close-up -- female face</td>
</tr>
</tbody>
</table>

As in the "couch" ad, the visual approach is generally deductive but only in the sense that the shots become increasingly tighter. The visual approach is better labeled as inductive, consisting of details which must be combined to form the whole scene. Segment 1 serves as the "establishing shot," as described in the "couch" ad discussion.
With the exception of two transitions, the focus alternates from the male to the female character with each segment change.

C) Use of Light:

I) space orientation: This commercial uses a lighting technique similar to the technique in the "couch" ad. Although the contrast between shadow and light areas is not as extreme, foreground objects tend to be darker than the background area. Objects and people have sharply lit areas with fast fall-off; shadow areas are relatively dark although not as dark as in the "couch" ad. There is a "halo effect" in a number of segments. People are standing in bright sunlight, but close-ups seem to be in shadows. Rather than bright lighting on edges only, larger areas of objects are brightly lit. Light provides a sharp contrast between light and shadow areas. Very little background is shown; brightly lit areas help to identify the boundaries of foreground objects and, thus, separate foreground from background. Rather than back lighting, the method resembles "top lighting," where the light is almost directly above the objects and works
116
to brighten the tops of objects rather than revealing their contours (Zettl, 1984).
examples of "top lighting":

segment 2  upper side of arms and hands
4   tops of shoes
6   top of can, upper side of hands
10  top of can, hand
14  sides of shoes (facing up)

In other segments, lighting is even but same level of intensity as shadow areas in above segments. This suggests that there is a "rim" area of bright light lying outside of the camera shot. Each of the segments has a "shaded" appearance.

II) time orientation: The light source is the sun; the angle of the sun is very high. It is not quite directly overhead, as it would be at 12:00 noon. It is either just before noon or just after-- 11:00 a.m. or 1:00 p.m. Why? The cast shadows are very short, especially in segment 4. The length of the male's legs appears very short but they have been revealed as long in segment 1. Therefore, the sun must be very high. Also, light is very white in color, indicating mid-day (less white/blue than
morning, less yellow/red than afternoon). Season of year could be Spring, Summer, or Fall. III) establishing mood and atmosphere: The bright sunlight suggests a happy, energetic, "fun in the sun" mood. It is hot. The shaded surroundings and shaded appearance of the people suggests a warm, refreshing, relaxing atmosphere, perhaps even an "after school" mood. The lighting here can also be considered relatively low-key, with an overall low light level, fast fall-off, and stark cast shadows, all against a relatively light background. No fast action, no fast pace. The action is very leisurely and casual in nature. Because of the ages of the characters, it feels like "after school" time. The end result is a casual encounter set against a more fast-paced background. There seems to be activity surrounding this relatively quiet interaction.

D) Use of Color: In general, colors are subdued pastels. Three colors predominate: white, blue and skin/flesh. In 11 out of 15 segments, there is the direct juxtaposition of blue and white. However, shirts, established in segment 1 as white, appear to be light blue in succeeding segments. As
a result, light blue is a dominant color, replacing white in all segments from 2 on which contain a shirt, and all segments containing the soda can. The sources of the four colors are: white--male and female shirts, male sneakers; dark blue--male and female jeans; light blue--male and female shirts; skin tone--male and female skin. The soda can contains white, dark blue and light blue. The skin tone is similar to the golden skin color in the "couch" ad, although not as golden. Skin tone is juxtaposed with dark or light blue in 14 out of 15 segments. The warm skin tone is juxtaposed with the cool blue colors.

influence of color temperature (warm):
space--In the commercial as a whole, more screen space is taken up by the cold blue colors than the warm skin color; as a result, the cold colors create a small, contracting space (emphasized by the confined field of view). time--The predominance of cold colors may make time seem to be relatively short; there is more of a continuous-action feeling here than in the "couch" ad where warm colors predominate.

emotional associations: White suggests purity and cleanliness. Light blue suggests cleanliness, even
an antiseptic quality; also, sky and clear water. Both of these colors are also associated with virginity. Dark blue suggests passiveness, relaxation. The golden skin tone suggests light and warmth.

E) Continuity Editing: All tertiary motion consists of cuts. With the exception of segments 4 and 5, each "male" shot is followed by a longer (time length) "female" shot. Time length is in seconds.

<table>
<thead>
<tr>
<th>SEGMENT</th>
<th>LENGTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 female approaches male</td>
<td>2:16</td>
</tr>
<tr>
<td>2 male gestures toward female</td>
<td>1:90</td>
</tr>
<tr>
<td>3 female leans against car</td>
<td>2:23</td>
</tr>
<tr>
<td>4 male shuffles feet</td>
<td>1:86</td>
</tr>
<tr>
<td>5 female looks at male, then down</td>
<td>1:73</td>
</tr>
<tr>
<td>6 male opens soda, female takes it</td>
<td>1:84</td>
</tr>
<tr>
<td>7 male drops hands to hips</td>
<td>1:13</td>
</tr>
<tr>
<td>8 female looks at soda can</td>
<td>2:75</td>
</tr>
<tr>
<td>9 male watches female</td>
<td>1:13</td>
</tr>
<tr>
<td>10 female drinks soda</td>
<td>1:84</td>
</tr>
<tr>
<td>11 male looking down, then looks at female</td>
<td>1:21</td>
</tr>
<tr>
<td>12 female slides hand up to hip</td>
<td>1:69</td>
</tr>
<tr>
<td>13 male indicates direction with head</td>
<td>1:47</td>
</tr>
</tbody>
</table>
14 female shuffles feet 1:73
15 female looks at male 4:83
TOTAL 29:55

Total, Male parts only: 2, 4, 7, 9, 11, 13 8:70 (29%)
Total, Female parts only: 3, 5, 8, 10, 12, 14, 15 16:80 (57%)
Two-shots: 1, 6 4:00 (14%)
Ratio of male to female screen time 1 : 1.93

F) Complexity Editing: The discussion of complexity editing in the "couch" ad applies to the "date" ad as well. Again, the classification of segment transitions as sequential or sectional is based upon which of the following can be inserted between each pair of statements: (a) "causes" or (b) "occurs at same time as."

segment 1
14 sequential
female approaches male
2 sequential
male gestures toward female
3 sequential
female leans against car
4 sectional
male shuffles feet
5 sectional
female looks at male
6 sequential
male opens soda, female takes it
| 6  | sequential       | male opens soda, female takes it |
| 7  | sectional        | male drops hands to hips         |
| 8  | sectional        | female looks at soda can         |
| 9  | sectional        | male watches female              |
| 10 | sectional        | female drinks soda               |
| 11 | sectional & sequential | male looking down, looks up |
| 12 | sectional        | female slides hand up to hip     |
| 13 | sectional        | male indicates direction         |
| 14 | sectional        | female shuffles feet             |
| 15 | sectional        | female looks at male             |

PRINCIPLES OF PERCEPTUAL ORGANIZATION: INTERACTION WITH AESTHETIC ELEMENTS OF "COUCH" AND "DATE" ADS

According to Zettl (1973), the principles of perceptual organization are based on the desire to establish "visual rhythm." The mind groups elements of visual or story detail based on a similarity, proximity, continuation or figure-ground relationship which exists among those elements. Zettl makes a distinction between two kinds of information associated with the television image: Psychological closure can be used to fill in missing
"external" (form) or "internal" (story or psychological) information. Both types of information are analyzed in the present analysis. As stated in chapter three, the researcher does not claim that all four principles are applicable to every aesthetic element in the context of the commercials analyzed; some elements interact with only one principle, others relate to several principles.

1) **Similarity**

A) **Vectorial Rhythm:** Similar direction of movement suggests continuous action, even if two segments with the same vector direction are separated by segments with contrasting movement.

For example, "couch" segment 1 - female moves right to left
3 - female moves right to left

This similarity of vectors suggests that the female doesn't stop moving during segment 2 even though she is not seen.

"date" segment 6 - female takes soda can off to right
8 - female turns can toward right to look at it

Similar vectors suggest continuous movement, even during 7 when the female is not seen.

Similar direction of movement also corresponds with a cause-effect relationship between actions.
For example, "couch" segment 4 - male sits glass on couch
5 - female sits with male to pour soda

"date" segment 2 - male gestures toward female
3 - female leans against car

The movement is from left to right in both pairs of segments. One action "leads to" the next. Similarity of direction aids closure by causing the movements to be grouped together.

"couch" segment 6 - female pours soda
7 - female puts legs on couch

"date" segment 5 - female looks down & left
6 - female's hand moves down & left to take soda

The movement is from right to left in both pairs. The second segment is the "effect" of the first.

B) Visual Approach: Similarity of field of view from segment to segment groups segments. An "intimate" orientation is maintained by the sequence of close-ups. Also, the similarity of shot types creates a progression into increasingly intimate shots: medium shots -> medium close-ups -> close-ups.

C) Use of Light: The most basic similarity is that
the light quality is the same from segment to segment to create a continuous atmosphere or mood. In the "couch" ad, similarity of body parts is enhanced by similarity of "halo effect"/fast fall-off. In the "date" ad, all body parts are in shadow; the subdued lighting similarity is created by the top-lighting effect. Light and shadow contribute to the similarity in appearance of body parts, causing them to be more easily grouped together as a whole body. There is also a similarity of light and shadow in the commercials to the real-life environment: perception of a specific time of day is based on real-life experience with natural lighting.

D) Use of Color: "couch" ad-- Similarity of colors in light and objects contributes to mood and atmosphere. There is a similar "golden" hue in skin tone, female's hair, soda, ice cubes, cat, sunlight on floor, background areas. The quality of golden/yellow as "warmth" carries from one element of the commercial to another through their similar color. The emotional associations are based on the similarity to colors and temperatures in the physical world. Red and yellow (warm colors) generate emotional associations of
warmth because of the warmth in fire and sun. Blue (cool color) is associated with the cool and clear quality of sky and water.

"date" ad-- There is a similarity of clothing color on the male and female. Both are wearing white shirts (which take on a light blue tint), and blue jeans. Similar colors of similar clothes are mentally grouped together. This mental grouping contributes to the atmosphere and mood by creating a theme which carries from segment to segment. Emotional associations again are based on similarity of colors to objects in the physical world. Light blue (cool color) is associated with sky, dark blue with water or evening sky, white with clean things.

E) Complexity Editing: From one segment to the next in the "couch" ad, sections of body parts are revealed, often alternating between male and female. The mind combines body parts to form the male or female based on similar textures, shapes, sizes from segment to segment. The mind matches female legs to female torso, male hand to male torso; the process aids closure to form a whole body for each character, even though pieces
of the same person's body are not necessarily revealed in juxtaposed segments.

Unlike the "couch" ad, the "date" ad provides an almost whole-body view in the first segment. In this segment, a very distinct similarity between the two characters is presented, a similarity that is not found in the "couch" ad. There are similarities of both body type and clothing. Both characters have a young, "teenager" body type which is very slender and not yet mature; they have not reached a "grown up" state. The clothing of the two characters is almost identical; each wears dark blue jeans, and a white shirt with sleeves either rolled or short and shirt tails hanging out. This similarity in body type and clothing causes the mind to group the two characters together; they are seen as a couple, perhaps boyfriend and girlfriend. Defining a relationship in this way influences the information which is added to achieve closure in other aspects of the commercial. If the mind perceives two people as boyfriend and girlfriend, their actions will have a different meaning from an interpretation based on, for example, a brother/sister or casual-friends relationship.
The distinction between sectional and sequential montage is influenced by the principle of similarity: sectionally juxtaposed segments are based on a similarity of action, sequentially juxtaposed segments are based on a continuation of action. The similarity of action is partially psychological and physiological. The similarity suggests that the actions could be occurring simultaneously.

For example, "couch" ad:
segment 1 - female legs cross room
  2 - male legs recline on couch
  3 - female torso crosses room
  4 - male hand sets glass on couch
similarity of action: the actions seem to occur without thought or more than the most basic purpose (such as "entering a room"; no necessary connection between actions -> sectional.

segment 5 - female sits with male, reaches across
  6 - female pours soda
  7 - female props legs up on couch
  8 - male picks up soda can
continuation of action: one segment "causes" the next; no simultaneity of action suggested -> sequential.
Similarity causes the independent sectional actions to be mentally grouped together, even though each doesn't flow to the next by means of a natural sequence. This cohesion aids the mind to create a synthesis of the various commercial segments. For example, "date" ad:

segment 1 - female approaches male, male backs away
2 - male gestures toward female
3 - female leans against car
continuation of action: one segment "causes" the next -> sequential.

segment 4 - male shuffles feet
5 - female looks at male, then down
similarity of action: action with little purpose; no necessary connection between actions -> sectional.

2) Proximity

The proximity of the characters in a commercial affects the viewer's perception of closure. Mehrabian (1982) discusses movement between people in terms of an "approach metaphor." The approach metaphor states that people approach or locate themselves near someone they like and avoid or create distance between
themselves and someone they dislike. Knapp (1978) classifies movement together or apart as "warm" or "cold" behavior, respectively. Thus, the use of space by the characters in a commercial indicates their feelings toward each other and the general status of their relationship. In addition, the principle of proximity suggests that people who are physically close together are likely to be perceived as a "whole"; the mind groups parts which are spatially close to each other. As a result, the physical distance between people affects an observer's perception of closure as it applies to character relationships.

A) Vectorial Rhythm: Proximity applies in general to the movement in the "couch" ad in that the female spends the first five segments moving toward the male and eventually sitting next to him. The movement together brings the male and female into physical proximity with each other. This proximity can cause the mind to group the male and female together, and with the help of other evidence in the commercial the mind can perceive the two characters as a couple. In the "date" ad, the male and female are in physical proximity from the first segment to the last. In general,
their gestures and movements are toward each other, providing more evidence that a relationship exists between them: They move in relation to each other.

In both ads, the relationship between the male and female is also suggested by the proximity of male and female segments. Segments alternate male and female body parts, creating a continuous flow of juxtapositions. The proximity of these segments is enhanced by the converging direction of the vectors. Converging vectors in juxtaposed segments indicate that the characters are moving toward (or are at least facing) each other. In this way, proximity interacts with continuation. The proximity of segments which contain vectors of different directions allows the mind to perceive these vectors as converging. In the same way, the principle of proximity aids the mind in grouping segments with similar movement-- segments which contain continuing vectors. Segments may be grouped and perceived as continuing vectors even if they are separated by a segment containing a converging vector. The mental grouping of continuing vectors leads the mind to perceive either (a) a continuous flow of action, as in
"couch" segments 1, 3, and 5, or (b) a cause-effect relationship, as in "date" segments 2 and 3. Whether the segments are not directly juxtaposed or delete portions of the action between segments, the mind fills in the action which is missing in order to perceive a continuous flow of movement. Proximity leads the mind to group segments so that this is possible.

B) Visual Approach: The commercials consist of primarily close-ups, with several medium close-ups and medium shots. Very little body area is revealed in any one segment (except 1 in the "date" ad). Proximity helps the mind to group these body parts and combine them into a more recognizable whole. The similarity of shot types (i.e. medium shots, then medium close-ups, then close-ups) contributes to their mental grouping through proximity, which in turn contributes to the operation of continuation. Anything which causes one segment to be grouped with another influences the various processes of perceptual organization discussed. Although the "date" ad begins by revealing most of the two characters' bodies, the same processes occur to help group the body parts which are revealed in subsequent segments, and
create a whole. Proximity works to help the mind fit these parts into the "overview" established in segment 1.

C) Use of Color: Proximity allows a color theme to emerge in each commercial. In the "couch" ad, the various aspects of the commercial which are "golden" are subject to the combined effect of similarity and proximity. The use of close-ups to focus on golden objects brings these objects into closer proximity with each other when the shots are then juxtaposed. For example, segment 3 focuses on golden skin, 4 focuses on golden/brown soda. Proximity helps juxtaposed segments to be mentally grouped together; therefore, proximity helps the golden similarity of the segments to emerge. In the "date" ad, the focus is on light blue and dark blue objects. Close-ups bring these objects into proximity as the shots are juxtaposed. For example, segment 2 includes a large light blue shirt area on the male, 3 includes a light blue shirt area on the female.

Proximity involves the mental grouping of similar objects; as a result, the mind searches for similarities in objects (in this case, segments)
which are close together. Proximity also works to aid in grouping dissimilar elements. In the "couch" ad, golden and blue colors are juxtaposed from segment to segment and within segments. A strong warm color and strong cool color are juxtaposed. There is a similar juxtaposition of warm golden and cool blue colors in the "date" ad. Proximity helps to combine these colors, counteracting their natural tendency to repel each other. The proximity of gold and blue stimulates the mind to search for similarities in these otherwise dissimilar colors. The predominance of gold rather than blue in the "couch" ad sways the similarity in favor of gold. Gold suggests warmth, Spring or Summer. Blue can also suggest warmth and Spring or Summer by means of blue skies, blue water in lakes or at the ocean. The golden tan is associated with the clear, blue sky. The predominance of blue in the "date" ad suggests clear sky, and cleanliness or purity. The golden skin also suggests a sense of purity-- the characters are "fresh faced."

D) Complexity Editing: The process of constructing an analytical montage brings portions of the television event into direct proximity that would
not be in proximity otherwise. By creating this proximity of "event essences," the relationships between essential developmental factors is made more explicit. For example, the proximity of segments intensifies the similarity or continuity of segments. Also, the proximity of similar elements within a segment causes general patterns to emerge. For example, sunshine, breeze, golden tone, tan skin, and light clothing are grouped together to suggest Spring or Summer, warm weather.

The juxtaposition of images reveals the manner in which the images are similar or continuous. In the process of creating an analytical montage, the major developmental factors of an event are selected and removed from the original sequence. These factors are then combined in their original order. As a result, some developmental factors are deleted. Proximity aids closure by causing the segments which are now juxtaposed to be mentally grouped together, filling in the "open" space between segments where the additional commercial segments were deleted.

The proximity of segments allows a sectional or sequential relationship to occur. Sectional or
sequential transitions could be called types of proximity: the mental grouping of the images results in a simultaneous-action or cause-effect relationship. It is because of the proximity of segments that these relationships exist.

3) Continuation

A) Vectorial Rhythm: The direction and motion of vectors can suggest a destination for the action in a segment; this destination is then revealed in the segment which follows. For example, in "couch" segment 9 the cat looks up and to the right; in segment 10 the person the cat is looking at is revealed. In "date" segment 5 the female looks down and to the left; in segment 6 the soda can which the female is looking at is revealed. The vectorial rhythm aids the mind in continuing the action from one segment to another. The vectors provide a visual "prod" for the mind to use in continuing the action. A continuous flow of action is created; vectors in each segment lead to the "source" of movement in the following segment. The eyes are led to the physical location on the screen in a segment where movement begins in the juxtaposed segment. Thus, the vectors can be
connected into a "road map" as they were earlier in this chapter.

Continuation interacts in two ways. If the action in segments is sequential, the vector-to-vector flow creates a visual continuation of the cause-effect relationship. The "source indication" described contributes to the mind's task of completing the segmented sequence of action by aiding the "flow" of movement. If the action in segments is sectional, the vector-to-vector flow helps to bring the mind back to the new action revealed by the new segment. As a segment progresses the mind continues the action in a logical progression; when the new segment begins the progression is interrupted by a new action. The "source indication" of vectors aids the mind in leaving the continuation of a previous segment in order to begin the progression of a new segment.

Each vector is followed by a converging vector, a vector moving in the opposite direction, either within the segment or in the next segment. Each change of direction establishes a new flow of action. The consistent reversal of vector direction aids the mind by letting it know when
the action shifts. Thus, "source indication" helps the action to flow smoothly, and vector convergence helps the mind to realize that more than one flow of action is occurring. Each flow of action is an "event essence." The convergence of vectors in juxtaposed segments also indicates that the objects are moving toward each other or, at least, are facing each other. Continuation of action by the mind takes this into account as well.

B) Visual Approach: Since each segment consists of a tight shot, most segments involve only one specific action. The mind can focus on this specific action, generating a specific continuation of that action. The focus of attention is also directed to one object; as a result, form continuation concentrates on one object per segment. The continuation process is focused on one object performing one action rather than several moving objects, which might be revealed if the field of view were more inclusive.

C) Complexity Editing: Certain forces act to carry the commercial from beginning to end. A "line" of progression is established. By nature of the direct proximity of segments, each segment is a
continuation of the segment which precedes it. Within any one segment, a specific "line" of action is established, this line being interrupted by the incidence of the next segment. By means of continuation, the mind fills in the action which was interrupted, action deleted in order to present only "event essences." The mind continues the action until a new segment resumes this action from the point it has reached during intervening segments of action. For example, during "couch" segment 1, the female enters and begins to cross the room. Segment 2 interrupts with a shot of the male's legs lying on the couch. Segment 3 resumes the female's cross through the room. The mind assumes that the female does not stand still and wait for segment 3 to begin. Through continuation, the female's action is continued during segment 2.

In the "date" ad, segment 10 shows the female drink from the soda can, then stop drinking. Segment 11 interrupts with the male looking down, then at the female. Segment 12 resumes the female's action, but now she is sliding her hand up her hip. The mind continues the female's action from the time she finishes drinking at the end of 10; her action during 11 is left to the imagination, but she must
be performing some action. Through continuation, her action is continued in some way.

The mind can also develop a continuation in reverse. During "couch" segment 2, only the male's legs are shown, reclining on the couch. Segment 3 shows the female crossing the room. Segment 4 begins during an unrevealed action: The male sets a glass of soda on the couch. The mind assumes that the unrevealed action is the male drinking soda. As segment 4 occurs, the mind reconstructs what action preceded the segment, occurring unseen during segment 3 and resulting in the action of segment 4. Similarly, "date" segment 1 shows the female with her hands at her sides. Segment 2 shows the male gesturing. Segment 3 begins during an action that is already in progress: The female is winding her blouse around her hands and then leans against a car. The unrevealed action if the female's move to begin winding her blouse around her hands and to back up. As segment 3 occurs, the mind reconstructs preceding action which is not actually revealed. Thus, the continuation process works both backward and forward in time. Each segment can be "continued" to the action which precedes or follows it. The
proximity of segments helps the mind to group segments into a sequence so that the continuation which occurs within individual segments can be mentally combined into an overall continuation or continuity of action.

In addition to generating story or psychological information, continuation also works to extend elements of form beyond the screen edges. Various body parts within segments establish "lines" (graphic vectors) which physically end at the screen edge. However, the mind continues these lines in order to construct a whole body for each character. The specific body which is constructed is not as important as the fact that the mind can construct a whole from the parts through continuation.

The tendency for the mind to continue an established line contributes to the distinction between sectional and sequential montage. If the mind continues the action of a segment in such a way that it does not match the action of the following segment, the relationship between segments is sectional. If the action is mentally continued to match the action actually revealed by
the juxtaposed segment, the relationship is sequential. The mind will continue the action of juxtaposed segments in such a way that either a simultaneous-action or cause-effect relationship is perceived.

4) **Figure-Ground**

A) **Vectorial Rhythm:** Figure is more likely to move than ground. The motion within a segment distinguishes the figure from the background. Any moving object provides the focus of attention for a segment.

B) **Visual Approach:** Tight shots cover a very small physical area. As a result, there is often an easily identifiable figure against a small background area. Close-ups usually include only one or two objects; the intimacy of the shot puts these objects at the focus of attention. Also, since the close-up literally focuses on the figure, the mechanics of the camera render the background area relatively out-of-focus. Clear figure stands out against blurred ground.

C) **Use of Light:** "couch"-- The back-lighting technique and "halo effect" clearly distinguish
figure from background. Objects and people are lit from behind, almost silhouetted. The background area is well lit, usually lighter than the foreground objects. Objects and people have sharply lit edges with fast "fall-off," sharply defined shadow areas. Figures are visually distinct from the background as a result of this "halo effect."

"date"-- The top-lighting technique also works to make figures visually distinct from background. Objects and people have sharply lit areas with fast fall-off; most of the remaining area is in shadow. Very little background area is revealed in the "date" ad. As a result, brightly lit areas help to identify the boundaries of foreground objects and separate foreground from background.

Figures are more likely to move than background; thus, figures are the focus of attention for action. Light and shadow clearly distinguish figure from background, aiding the mind in the process of continuation by helping to visually establish the focus of attention. Light and shadow also help to establish physical location of the figures: By definition, the figure lies in front of the ground, and the ground seems to
continue behind the figure. This principle is especially important in the "date" ad where very little background is revealed because of the confined field of view. In some segments, figure makes up almost the entire screen area. Light and shadow help to establish objects as "figures" even if very little background is shown for the figures to lie in front of.

D) Use of Color: Once colors of skin and clothing are established, the same objects of the same colors are more easily identified in succeeding segments. For example, the white blouse, golden hair, and tanned skin of the female in the "couch" ad are established in the first three segments she is in; as a result, the objects which combine to form the female are easily identified in the remainder of the commercial. The same process occurs in the "date" ad, where male and female clothing and skin are established during the first segment. Consistency of colors from one segment to another helps to distinguish elements of the foreground from the background.
CHAPTER FIVE
ANALYSIS

"COUCH" AD

SEGMENT 1

What is known?
1. It is daytime.
2. Sun rays are flowing across the room to the floor.
3. There is a shadow on the floor of a curtain fluttering on a window.
4. The scene is indoors.
5. A person enters and begins to cross the room.
6. The person is not wearing anything on his/her legs or feet.
7. The edge of a blouse or shirt shows at the top of the legs.
8. The person is walking at a leisurely pace.
9. There is a table with at least two chairs in the room.
10. The skin on the person's legs is somewhat darker than average.
11. The person is white.

What is inferred?
1. It is approximately 10:00 a.m. (late morning).
2. The weather is warm.
3. The sun is shining.
4. There is a window through which a breeze is blowing.
5. The person is a female.
6. She is slightly above average height (5'7"-5'9").
7. She is slender.
8. She is young (20-30).
9. She is relaxed, in no hurry to do anything.
10. She is warm.
11. She has just gotten out of bed (she is not dressed yet).
12. She is wearing some type of shirt or blouse (rather than nothing).
13. She is heading for a specific destination, either within the room or beyond it.
14. She has a tan.
15. It is summer.

SEGMENT 2

What is known?
1. All details of segment 1.
2. There are at least several windows with curtains in the room.
3. The curtain is fluttering on the window.
4. The view out the window is very clear blue.
5. There is a table or desk with various objects on it under the window, such as a typewriter, books, lamp.
6. There is a person lying down on a couch or chair.
7. The person is wearing pants, socks and sneakers.
8. The person crosses his or her legs at the ankles.
9. The person is facing in the direction from which the person was approaching in segment 1.

What is inferred?
1. All details of segment 1.
2. The sky is clear and blue.
3. One or both of the people is involved with work or study at home.
4. The person is a male.
5. He is above average height (6'-6'2").
6. He is relaxing.
7. He is dressed to just "lounge" around home.
8. He has not just gotten out of bed, but has been up for a while.
9. He has been in this position (lying down) for a while.
10. The female is coming into the room to see the male.
11. The male is waiting for or expecting the female to come to him.
12. He is aware that she has entered the room.
13. There is some relationship between the male and female.

SEGMENT 3

What is known?
1. All details of segments 1 & 2.
2. The person is a female (formerly inferred).

3. She is wearing a white, light-weight blouse with the sleeves rolled up.

4. She is still walking across the room.

5. She is walking at a leisurely pace.

6. She is holding a newspaper which is opened to face her.

7. Some objects (out-of-focus) are sitting on an off-screen surface.

What is inferred?

1. All details of segments 1 & 2.

2. The female is young.

3. She is warm.

4. The blouse may be too big for her.

5. The blouse may belong to the other person.

6. She is crossing the room to get to the other person.

7. She is reading a newspaper.

8. It is morning.

9. She had the newspaper in her hand when she entered the room and was reading it. (This suggests another reason for her leisurely pace.)

10. She is reading to the other person.

SEGMENT 4

What is known?

1. All details of segments 1-3.

2. The assumed male is setting a glass of brown liquid in ice on the arm of the couch or chair.
3. He is white.
4. The glass is half empty.
5. The male leaves the glass on the arm.
6. His shirt does not have long sleeves, if he is wearing a shirt.

What is inferred?
1. All details of segments 1-3.
2. The male is young (20-40).
3. He is slender.
4. His sleeves may be rolled up, or he is wearing short sleeves.
5. He is warm.
6. The glass contains soda.
7. The weather is warm.
8. The male was drinking the soda.
9. He is preparing for the female's arrival.
10. He is attending to some activity other than the drinking itself.
11. He is listening to the female read.

SEGMENT 5

What is known?
1. All details of segments 1-4.
2. The other person is a male (formerly inferred).
3. The male is lying on a couch, facing the camera.
4. He crosses his legs at the ankles.
5. He has dark wavy hair.
6. He is wearing a shirt.
7. The female enters and sits next to him.
8. She reaches across his legs.
9. She has straight, shoulder-length blond hair.

What is inferred?
1. All details of segments 1-4.
2. The male is relaxing.
3. He is young (25-35).
4. The female has a "natural" look.
5. The female came into the room in order to sit next to the male; he is her destination.
6. There is a relationship between the male and female.
7. She may be embracing him. OR
8. She may be giving him something.
9. She sits quickly and casually.
10. She sits next to the male frequently.
11. She is comfortable being close to the male.
12. She may be reaching for his soda glass.
13. She may want to drink some soda.
14. She is bringing the newspaper to the male.

SEGMENT 6

What is known?
1. All details of segments 1-5.
2. The female is pouring soda from a can into the glass.
3. The glass contains soda.
4. She sets the can on the couch arm next to the glass.
5. The glass is now full of soda.

What is inferred?
1. All details of segments 1-5.
2. The female reached across the male in order to pour the soda.
3. One or both of the people is thirsty.
4. They like the soda.
5. There is soda left in the can.
6. They are taking their time drinking it.
7. The female may want to drink the soda. OR
8. She may want the male to drink the soda.
9. She came into the room and over to the male in order to pour more soda into his glass.
10. She had the can in her hand when she entered the room.
11. She is used to "waiting on" the male.

SEGMENT 7

What is known?
1. All details of segments 1-6.
2. The female brings her legs up and rests them on the couch back, crossing them at the ankles.
What is inferred?

1. All details of segments 1-6.
2. The female is reclining and relaxing.
3. She is facing the male.
4. She is physically close to him.
5. There is a close relationship between the male and female.
6. She has nothing pressing to do.
7. This may be her furniture, or furniture which she uses frequently.
8. She came into the room to pour soda into his glass; there was no other reason except perhaps to see the male.
9. She is sitting back to drink the soda.
10. She is drinking the male's soda.
11. He asked her to bring him more soda before the commercial began. (constructing dramatic progression-- see chapter five)

SEGMENT 8

What is known?

1. All details of segments 1-7.
2. The male picks up the soda can and holds it facing the camera.
3. The glass of soda is sitting on the couch arm.
4. The glass of soda is full.
5. The female is not drinking the soda (formerly inferred).
What is inferred?
1. All details of segments 1-7.
2. The soda belongs to the male.
3. The male is looking at the soda can.
4. He does not know exactly what he has been drinking.
5. He is not sure if she brought him the right beverage.
6. The female brought the soda to the male so that he could drink it.
7. He is in no hurry to drink the soda.

SEGMENT 9
What is known?
1. All details of segments 1-8.
2. A cat is lying in the sun.
3. The cat was looking to the left, but turns its head to look up and to the right.
4. The cat turns its head slowly.

What is inferred?
1. All details of segments 1-8.
2. The sun is shining.
3. It is a warm, "lazy" day.
4. The cat is sunning itself to shake off coldness of the preceding night.
5. The cat belongs to either the male or the female.
6. Something has attracted the cat's attention.
7. The male may have "called" the cat. OR
8. The cat may be responding to the sound of the male's voice or his movement.

9. The cat belongs to the male.

10. The scene takes place in the male's living place.

11. This is a steady living place, a "home."

SEGMENT 10

What is known?

1. All details of segments 1-9.

2. The female settles into her seat on the couch.

3. She looks at the newspaper in front of her, turns her head slightly toward the left, looks back at the newspaper, then looks down and to the left.

4. The newspaper moves up to cover part of her face.

5. The female's forehead, eyes, nose, mouth, and neck are partially revealed.

6. She is smiling.

7. Her eyes are "smiling."

What is inferred?

1. All details of segments 1-9.

2. The female is going to stay on the couch for a while.

3. The female's face can be mentally constructed.

4. She is not really attending to the newspaper.

5. She is hiding behind the newspaper.

6. She is attending to the male at her right.

7. She likes the male.
8. She is saying something in order to get the male's attention.

9. She is trying to look innocent.

10. The cat is responding to the female's voice or movement.

11. The cat belongs to the female.

12. The scene takes place in the female's living place.

13. She is comfortable running around in her own home half-dressed; the male is fully clothed.

14. She is not interested (and has not been interested) in reading the newspaper.

15. She is reading the newspaper in order to get the male's attention.

16. What she is reading is not important.

17. She has been reading to the male.

18. She didn't come into the room to bring him more soda.

19. She just wanted to be with him and get his attention.

SUMMARY ANALYSIS: "COUCH" AD

What is known?

1. It is daytime.

2. Sun rays are entering the room.

3. The scene is indoors.

4. There are several windows, with fluttering curtains.

5. The view out the window is clear and blue.

6. There are several tables in the room with various objects, such as a typewriter, books, lamps.

7. There is a couch in the room.
8. There is a cat in the room.

9. One of the two characters is a female, the other a male.

10. The female is white, with darker than average skin and straight, shoulder-length blond hair. Her face is also almost totally revealed.

11. She is wearing a white, light-weight blouse only, with the sleeves rolled up.

12. She enters the room and crosses at a leisurely pace to sit on a couch with the male.

13. She is holding a newspaper which is opened to face her.

14. The male is white and has dark wavy hair.

15. He is wearing a shirt with short (or rolled up) sleeves, pants, socks, and sneakers.

16. As the female enters and crosses the room, the male is lying on the couch.

17. He crosses his legs and sets a half-empty glass of soda on the couch arm.

18. He is facing the direction from which the female is approaching.

19. The female sits next to the male on the couch and reaches across his legs.

20. She pours soda from a can into the glass on the couch arm, and sets the can next to the glass. She leaves the glass on the couch arm.

21. She brings her legs up and rests them on the couch back, crossing them at the ankles.

22. The male picks up the soda can and holds it facing the camera.

23. The cat, lying in the sun, slowly turns its head to look up and to the right.
24. The female settles into her seat, looks at the newspaper, turns to look to the right, looks back at the newspaper, and looks down and to the left.

25. She moves the newspaper to partially cover her face.

26. She is smiling.

What is inferred?

1. It is approximately 11:00 a.m. (late morning).
2. The weather is warm; it is a "lazy" day.
3. It is summer.
4. A breeze is blowing through the windows.
5. The sun is shining.
6. The sky is clear and blue.
7. The female is slightly above average height (5'7"-5'9"), slender, and young (20-30). She has a tan.
8. She is warm, relaxed, and in no hurry to do anything.
9. She has just gotten out of bed.
10. She is wearing a blouse which may either be too big for her or belong to the other person.
11. She has a "natural" look.
12. The male is above average height (6'-6'2"), slender, and young (25-35).
13. He is relaxed, dressed to just "lounge" around home.
14. He has not just gotten out of bed, but has been up for a while.
15. He has been lying down for a while.
16. He is warm.
17. One or both of the people is involved with work or study at home.

18. There is a close relationship between the male and female.

19. The female comes into the room and walks toward the male.

20. The male is waiting for the female to come to him.

21. The female has a newspaper in her hand when she enters and is reading it to the male.

22. The male was drinking soda when the female entered.

23. He is attending to some activity other than the drinking itself.

24. The female sits quickly and casually.

25. She sits next to the male frequently.

26. She is comfortable being close to the male.

27. She reaches across the male in order to pour the soda.

28. One or both of the people is thirsty.

29. They like the soda.

30. There is soda left in the can.

31. They are taking their time drinking the soda.

32. She wants the male to drink the soda.

33. She may have come into the room and over to the male in order to pour more soda into his glass.

34. She had the soda can in her hand when she entered the room.

35. The male asked her to bring him more soda before the commercial began. (constructing dramatic progression-- see chapter five)

36. She is used to "waiting on" the male.
37. She lies down to face the male.
38. She is physically close to him.
39. She has nothing pressing to do.
40. The furniture belongs to her or is used by her frequently.
41. The male looks at the soda can.
42. He does not know exactly what he has been drinking.
43. He is not sure if she brought him the right beverage.
44. She brought the soda to him so that he could drink it.
45. He is in no hurry to drink the soda.
46. The cat is sunning itself to shake off coldness from the preceding night.
47. The cat belongs to either the male or female.
48. The cat's attention is caught by either the sound of the female's voice or her movement.
49. The female is going to stay on the couch for a while.
50. She is not really attending to the newspaper.
51. She is hiding behind the newspaper.
52. She is attending to the male.
53. She likes the male.
54. She is trying to look innocent.
55. She is reading the newspaper to get the male's attention.
56. What she is reading is not important.
57. She didn't come into the room to bring him more soda--she just wanted to be with him and get his attention.
58. The scene takes place in either the male or female's (or both) living place. It is likely that she lives there because she is comfortable being half-dressed. (The male is fully dressed.)

"DATE" AD

SEGMENT 1

What is known?

1. It is daytime.
2. The scene is outdoors.
3. The sun is shining.
4. There are two people facing each other.
5. Each person is wearing blue jeans and a white shirt.
6. The sleeves on both shirts are either short or rolled up.
7. Both people have their shirt tails out.
8. Their clothing is symmetrical (they are dressed alike).
9. Both people are white.
10. Both people are slender.
11. The person on the right moves toward the person on the left; the person on the left backs away.
12. The person on the left shifts his or her weight from one foot to the other.
13. The person on the right gestures toward the left, and then puts the hand on his or her waist.
14. The person on the left removes a hand from where it is hooked on a pocket and gestures toward the right.
15. The two people are standing a small distance from each other (approximately three feet apart).

16. In the background, several people walk toward the camera.

What is inferred?

1. The weather is warm.
2. It is Spring, Summer, or Fall.
3. The two people are teenagers.
4. The person on the left is a male; the person on the right is a female.
5. The male is average height (5'8"-5'10"); the female is average height (5'5"-5'7").
6. They are both warm.
7. They have a close relationship.
8. They are boyfriend and girlfriend.
9. They are comfortable being physically close to each other.
10. They are talking.
11. The female wants to get physically closer.
12. The male doesn't want to get closer.
13. She is confronting him.
14. He is intimidated.
15. She is questioning or accusing him. OR
16. She is defending herself.
17. She is making some statement to the male.
18. He is listening to the female.
19. He is nervous, on edge, anxious.
20. He is being accused by the female. OR
21. He is nervous about being with the female.
22. He begins to reply to her statement.
23. He is defending himself.

SEGMENT 2

What is known?
1. All details of segment 1.
2. The person's body is facing in the same direction as it was facing in segment 1 (toward the assumed female).
3. The person is the assumed male.
4. He is holding a soda can in his left hand.
5. His right hand gestures in the direction of the assumed female, and withdraws.
6. His sleeve is rolled up.
7. He is shifting his body from one foot to the other.
8. His movements are casual.

What is inferred?
1. All details of segment 1.
2. The male is talking to the female.
3. He is drinking soda.
4. He is thirsty.
5. The weather is warm or hot; however, it could have been or may be cooler during this day.
6. The male is nervous, anxious.
7. He is making a two-part statement (such as, "if-then").
8. The statement is about the female.
9. He is nervous, but not angry.
10. He is responding to something the female said.
11. She expects him to respond and is waiting for a response.
12. She has accused him, but he suggests that she is to blame for something or is at fault.
13. He is defending himself.

SEGMENT 3

What is known?
1. All details of segments 1 & 2.
2. The person's body is facing in the same direction as it was facing in segment 1 (toward the assumed male).
3. The person is the assumed female.
4. She enters the shot from the left and leans against a car door at the right.
5. As she enters, she wraps the bottom of her blouse around her hands.
6. As she leans against the car door, she bounces her arms out once and then rests them against her body.
7. Her sleeves are short, not rolled.
8. She is wearing an open-top bag over her right shoulder.

What is inferred?
1. All details of segments 1 & 2.
2. The female is relaxing. OR
3. She is tired. OR
4. She is perturbed.
5. She is nervous, upset and anxious.
6. She is pouting.
7. She is giving up.
8. She is disillusioned. OR
9. She is shy and embarrassed.
10. She says something to the male.
11. She is referring to him.
12. She is upset by the male's earlier statement. OR
13. She is embarrassed by his statement.
14. She is unsure of her earlier accusation, but is still asking the male to defend himself.
15. She is moving away from the male.

SEGMENT 4

What is known?

1. All details of segments 1-3.
2. The feet are pointing toward the assumed female.
3. The assumed male is wearing sneakers.
4. He picks up his right heel and drops it, then picks up his left foot and moves it slightly toward his right foot.
5. He is standing on a sidewalk.
6. His legs and feet cast a distinct shadow on the sidewalk.
7. The shadow is relatively short.
8. His pant legs are long enough to cover the tops of his sneakers.

What is inferred?
1. All details of segments 1-3.
2. He is a teenager.
3. The sun is shining.
4. The weather is warm or hot.
5. It is late morning (11:00) or early afternoon (1:00-2:00).
6. He is nervous and anxious.
7. He is listening to the female. OR
8. He is saying something.
9. He is unsure of what he is saying.
10. He is restless and wants to do something.
11. He is responding to what the female said.
12. He is defending himself.
13. He is becoming more nervous.
14. The female said something which made him more nervous.
15. He may be getting angry with her.
16. He is "on the spot."
17. He feels trapped.
18. He can't or doesn't want to just walk away.
19. He feels compelled to continue his conversation with her.
20. He wants to talk with her.
SEGMENT 5

What is known?
1. All details of segments 1-4.
2. The person on the right is a female (formerly inferred).
3. She has brown hair, of length to the top of her neck.
4. She looks at the assumed male, then looks to the right, then looks straight down. Her head tilts down slightly.
5. She smiles slightly.

What is inferred?
1. All details of segments 1-4.
2. The female is listening to the assumed male talk.
3. She likes him.
4. She is looking for a "message" in his eyes.
5. She is shy; she can't look him in the eye any longer.
6. She is embarrassed. OR
7. She is somewhat angry.
8. She is looking down to avoid eye contact.
9. She doesn't want to talk with him anymore.
10. She is surprised by what the male said.
11. The male said something during segment 4.
12. She doesn't believe what he said. OR
13. She likes what he said but it embarrasses her. OR
14. She disagrees with what he said.
15. She becomes more unsure of her earlier accusation.
16. She is "giving up": She doesn't believe she will get the truth out of him.

17. She thinks what he said is dumb.

18. She thinks he is dumb.

19. She doesn't want to talk, but she doesn't want to leave either.

20. She wants him to speak next.

SEGMENT 6

What is known?

1. All details of segments 1-5.

2. The assumed male is facing in the direction of the female.

3. He begins to open the soda can in his left hand.

4. The female reaches in and takes the can away from him.

5. Both people are moving casually.

6. He does not resist having the soda can taken away from him.

What is inferred?

1. All details of segments 1-5.

2. The male is opening the soda can.

3. He is going to drink the soda.

4. He is thirsty.

5. The female wants to drink the soda.

6. She is thirsty.

7. She doesn't want the male to drink the soda. OR
8. She wants to open the can for him.
9. She is not taking the soda in order to keep it. OR
10. She always takes things from the male.
11. The male doesn't mind having the soda taken away from him.
12. He wants her to have the soda. OR
13. He wants to share the soda with her.
14. In segment 5, something below eye level (the soda can) attracted her attention and made her look down.
15. The female has nothing more to say. OR
16. She wants the male's full attention; she doesn't want him thinking about the soda.
17. She doesn't want to think about their conversation anymore. OR
18. She doesn't like the soda he has selected to drink.
19. The male has nothing more to say.
20. He is not concerned by the conversation.
21. He is trying to divert the female's attention.
22. He is trying to hide his nervousness.
23. He is "stalling" for time.

SEGMENT 7

What is known?
1. All details of segments 1-6.
2. The assumed male puts his hands on his hips.
3. He shifts his weight to the right slightly.
What is inferred?

1. All details of segments 1-6.
2. The male is waiting for something.
3. He is upset or disgusted.
4. He is saying something to the female. OR
5. He is listening to the female.
6. He is waiting for her to answer a question.
7. He is waiting for her to give his soda back.
8. He is tired of having her take his soda away. OR
9. He doesn't mind that she took the soda; he likes to share things with her.
10. He assumes that she will give it back. OR
11. He doesn't care if she gives it back.
12. He doesn't want her to be concerned with the soda; he wants her to pay attention to the conversation. OR
13. He did not want to drink the soda; he opened it only to divert her attention ("change the subject").
14. He is glad that she is involved with the soda now; they have changed the subject.

SEGMENT 8

What is known?

1. All details of segments 1-7.
2. The female is holding the soda can in her right hand.
3. The soda can is facing toward the left; she turns it so that it faces straight into the camera.
4. She lifts the can up and off the screen area.
What is inferred?
1. All details of segments 1-7.
2. The female is looking at the can.
3. She doesn't recognize the can.
4. She has not seen the can before; she is studying it now.
5. She is not sure if she wants the soda.
6. She is going to drink the soda, perhaps not all of it but at least a taste. OR
7. She wants to get a closer look at what the male was going to drink.
8. She doesn't like what he was going to drink; she wants to take it away from him. OR
9. She likes what he was going to drink.
10. She thought she recognized the soda can; she took it to make sure she recognized it.
11. She wants to try the soda to see if she likes it. OR
12. She has had the soda before and liked it, so she wants to drink some now.
13. She doesn't want to continue their original "line" of conversation; she is more interested in the soda now.
14. She wants to divert the male's attention by focusing her attention on the soda.

SEGMENT 9

What is known?
1. All details of segments 1-8.
2. The person on the left is a male (formerly inferred).
3. He has brown, curly hair.
4. He shifts his head and body to the right, then left slightly.

5. He is not speaking.

6. He is looking down at first, then at the female's face.

7. His hair is moving slightly.

What is inferred?

1. All details of segments 1-8.

2. There is a slight breeze.

3. He feels uncomfortable maintaining eye contact with her.

4. He is shy. OR He feels guilty. OR He is embarrassed.

5. He is watching the female do something. OR

6. He is looking for a "message" in her eyes.

7. He is nervous, wants to do something else or be somewhere else.

8. He is waiting for the female to give his soda back.

9. He is watching her drink the soda.

10. He is glad she is paying so much attention to the soda.

11. He is glad she is not pursuing the original topic of conversation.

12. He wants to say something to her, but he doesn't know how to say it; he is trying to figure out how to say it.

13. He is "stalling" for time.

14. He is waiting to hear her reaction to the soda.
SEGMENT 10

What is known?

1. All details of segments 1-9.
2. The female drinks soda from the can.
3. She takes only a sip.
4. She licks her lips after she drinks.
5. She lowers the can away from her mouth.

What is inferred?

1. All details of segments 1-9.
2. She is trying the soda to see if she likes it. OR
3. She has had the soda before, she likes it, and she wants only a sip at this time. OR
4. She doesn't like the soda, but she is thirsty so she takes a sip.
5. She is in no hurry to drink it.
6. She took the soda away from the male so that she could try it, not because she did not want him to have it. OR
7. She took the soda because she likes it and wants to drink the soda herself; she doesn't want the male to have the soda.
8. She is not immediately interested in continuing the conversation, but wants it to continue eventually (because she is not leaving).

SEGMENT 11

What is known?

1. All details of segments 1-10.
2. The male lifts his head from a tilted down position to face the female.

3. He looks at the female, then shifts his eyes down and to the right.

4. He is not shifting from foot to foot, or swaying.

5. He is not speaking.

What is inferred?

1. All details of segments 1-10.

2. He is thinking about something else, something other than the original topic of conversation or the soda.

3. He is embarrassed. OR He feels guilty. OR He is shy.

4. He is waiting for the female to say something.

5. He wants to say something, but he is waiting for the right moment.

6. He is getting a more firm grip on himself.

7. His attention is focused on the female.

8. He is trying to build up his "nerve."

9. He is thinking about what he wants to say next; he is too shy to just say it.

10. He is about to change the topic or return to the original topic of conversation. OR

11. He is waiting for her to reestablish conversation, to either change the topic or return to the original topic.

SEGMENT 12

What is known?

1. All details of segments 1-11.
2. The female is still leaning against the car door at first.

3. She slides her left hand up her left thigh, around to her buttocks, and rests her hand on her lower back.

4. She moves away from the car door slightly.

What is inferred?

1. All details of segments 1-11.
2. The female is listening to the male. OR
3. She is waiting for him to say something.
4. She is somewhat uncomfortable.
5. The hand movement is a "time passing" movement; she is trying to fill uncomfortable silence.
6. She starts to speak. OR
7. He starts to speak.
8. She doesn't want to reestablish the conversation.
9. She is putting the male "on the spot"; it is his "move."
10. She knows he is going to return to the original topic, or change the topic again.
11. She is not really interested in drinking the soda; she is interested in what they have been talking about and what he will say next.
12. She took the soda in order to appear "unconcerned." OR
13. She took the soda to irritate the male by changing the subject.
SEGMENT 13

What is known?

1. All details of segments 1-12.
2. The male jerks his head to the right quickly, and then returns it to its initial position.
3. He is speaking.
4. He is smiling broadly.

What is inferred?

1. All details of segments 1-12.
2. He is telling the female that something is located in the indicated direction, that he came from that direction, that he wants her to go in that direction, that he wants to go, or that he wants her to go with him.
3. He is pleased about any one of the above. OR
4. He wants the female to believe he is pleased.
5. He likes the female.
6. She has just said something which makes him happy.
7. He believes the female is no longer accusing him of anything.
8. The male was speaking during segment 12.
9. He has found the "nerve" to say what he has to say.
10. He is pleased about what he has to say.
11. He is changing the subject from the original topic. OR
12. He is returning to the original topic.
13. He is suggesting somewhere that they can go and talk.
SEGMENT 14

What is known?
1. All details of segments 1-13.
2. The female is wearing pink, high-heeled pumps.
3. She shifts her weight from one foot to the other by first tilting her left foot to the side, then moving to tilt the right foot.
4. She is standing on a sidewalk.

What is inferred?
1. All details of segments 1-13.
2. She is a teenager.
3. She is "fashion conscious."
4. She is listening to the male. OR
5. She is responding to him.
6. She is impatient, nervous.
7. She is thinking about what she is going to say next; she knows what it will be but must work up the "nerve."
8. She is "stalling" for time.
9. She is shy. OR She is embarrassed.
10. The male has said something which makes her uncomfortable.
11. She is preparing to respond to him.
12. She is thinking about what he said in segment 13.
SEGMENT 15

What is known?

1. All details of segments 1-14.
2. The female looks up and to the left at the male.
3. She moves her head up and then turns it slightly toward the male.
4. She is speaking to him.
5. She is smiling.

What is inferred?

1. All details of segments 1-14.
2. She is responding to what he said earlier.
3. She is happy about what she is saying.
4. She likes the male.
5. She is somewhat shy and embarrassed.
6. She is telling him something that will surprise him. OR
7. She is telling him something he already knows but won't admit.
8. She doesn't want to hurt his feelings.
9. She responds to his earlier statement by showing him that she knows he was "covering up" before. OR
10. She responds by "hurting" him with something she says.
11. A "playful" quality is maintained in the conversation.
SUMMARY ANALYSIS: "DATE" AD

What is known?

1. It is daytime.
2. The scene is outdoors.
3. The sun is shining.
4. There are two people, a male and a female, facing each other.
5. Each person is wearing blue jeans and a white shirt.
6. The male has his sleeves rolled up; the female has short sleeves.
7. The male wears sneakers; the female wears high-heeled pumps.
8. Both people have their shirt tails out.
9. Both people are white.
10. Both are slender.
11. Both have brown hair, of length to the top of the neck.
12. As the female moves toward the male, he backs away.
13. The male shifts his weight from one foot to the other.
14. The female gestures toward the male, then places her hand on her hip.
15. In response, the male gestures; his movements are casual.
16. They are standing close together.
17. The male is holding a soda can in his left hand.
18. The female leans back against a car door and wraps her blouse around her hands; she bounces her arms toward the male.
19. She is wearing an open-top bag over her right shoulder.
20. The male shuffles his feet.
21. The female looks at him, then looks down.
22. She smiles slightly.
23. As he begins to open the soda can, the female takes it from him.
24. He doesn't resist.
25. He puts his hands on his hips and shifts his weight.
26. The female turns the soda can to face the camera.
27. The male shifts his weight back and forth.
28. He is not speaking; he is looking down, then looks at the female.
29. She takes a sip of the soda and licks her lips.
30. He looks up at the female again, then looks away.
31. He stops shifting his weight.
32. The female slides her hand up her thigh and rests it on her lower back.
33. She moves away from the car.
34. The male jerks his head to the right and smiles broadly.
35. He is saying something to the female.
36. She shifts her weight from one foot to the other.
37. She looks up at the male, then turns her head toward him.
38. She is speaking to him and smiling.
What is inferred?

1. The weather is warm; however, it could be cooler at some point during the day. There is a slight breeze.

2. It is Spring, Summer, or Fall.

3. It is late morning (11:00) or early afternoon (1:00-2:00).

4. The two people are teenagers.

5. The male is between 5'8" and 5'10" in height; the female is between 5'5" and 5'7".

6. They are both warm.

7. They are boyfriend and girlfriend.

8. They are comfortable being physically close.

9. They are talking.

10. The female wants to get closer to the male, but he doesn't want her to.

11. She is confronting him.

12. He is intimidated.

13. She is questioning or accusing him.

14. The male listens and becomes nervous, but not angry.

15. He makes a statement to defend himself.

16. It is a two-part statement about the female.

17. The female expects him to respond and is waiting.

18. He suggests that she is at fault.

19. She is tired or perturbed.

20. She is nervous and upset.

21. She is pouting and is disillusioned.

22. She is unsure of her earlier accusation, but is still asking the male to defend himself.
23. She is moving away from the male.
24. He listens to her and then replies.
25. He is unsure of what he says.
26. He is restless and becoming more nervous.
27. He is "on the spot."
28. He feels compelled to continue the conversation.
29. The female listens to the male and looks for a "message" in his eyes.
30. She can't look him in the eye any longer, so she looks down.
31. She is somewhat angry.
32. She is surprised by what he said.
33. She doesn't believe what he said and disagrees with it.
34. She becomes more unsure of her earlier accusation.
35. She doesn't believe she will get the truth out of him.
36. She thinks what he said is dumb.
37. She doesn't want to talk, but she doesn't want to leave.
38. The male opens the soda can in order to drink the soda because he is thirsty.
39. The female takes the soda can so that she can look at it and taste the soda.
40. The male doesn't mind having the soda taken from him.
41. She always takes things from him.
42. He wants to share the soda with her.
43. She doesn't want to think about their conversation anymore.
44. The male is trying to divert her attention.
45. He is trying to hide his nervousness.
46. He is "stalling" for time.
47. He is waiting for her to taste the soda and give it back.
48. He assumes that she will give it back, or does not care.
49. He didn't want to drink the soda; he opened it only to divert her attention.
50. The female looks at the soda can; she is making sure she recognizes the can.
51. She is not sure if she wants the soda.
52. She likes what the male was going to drink.
53. She wants to try the soda to see if she likes it. OR
54. She has had the soda before and liked it, so she wants to drink some now.
55. She does not want to continue the original line of conversation.
56. The male is waiting for the female to do something.
57. He feels uncomfortable maintaining eye contact.
58. He feels guilty or embarrassed.
59. He is looking for a "message" in her eyes.
60. He is watching her taste the soda.
61. He is glad she is devoting her attention to the soda.
62. He wants to say something to her, but he doesn't know how to say it; he is waiting for the right moment.
63. She likes the soda, but wants only a sip. OR
64. She dislikes the soda, but is thirsty enough to take a sip.
65. She is in no hurry to drink the soda.

66. She is not immediately interested in continuing the conversation, but wants it to continue eventually.

67. The male is getting a more firm grip on himself.

68. He is about to change the topic or return to the original topic.

69. The female waits for him to speak; it is his "move."

70. She is not really interested in drinking the soda.

71. She took the soda in order to appear "unconcerned."

72. The male indicates a direction with his head.

73. He tells her that something is located in the indicated direction, that he came from that direction, that he wants her to go in that direction, that he wants to go, or that he wants her to go with him.

74. He wants her to believe he is happy.

75. He believes she is no longer accusing him of anything.

76. He has found the "nerve" to say what was on his mind.

77. He is pleased about saying it.

78. She listens impatiently.

79. She is nervous and uncomfortable.

80. She knows what she will say next, but she must work up the "nerve."

81. The male has said something which makes her uncomfortable.

82. She responds to what he said and is happy about what she is saying.

83. She is telling him something that will surprise him. OR
84. She is telling him something he already knows but won't admit.

85. She doesn't want to hurt his feelings.

86. She replies by showing him that she knows he was "covering up" before.
CHAPTER SIX
DISCUSSION

The preceding analysis can be summarized by a statement which serves as the foundation for the present study: The whole is something greater than the sum of its parts. A comparison of the summary lists for "what is known" and "what is inferred" demonstrates the utility of this concept. Each list of "what is known" is a summation of the parts of the commercial. The list of "what is inferred" is not equal to the summation but is something much greater; the inferences consist of new ideas which have been generated by and added to the known information in each commercial segment. The difference between what is known and what is inferred is based on the mind's effort to "fill in the gaps." The information that is known does not yield a full understanding of the commercial. The mind automatically uses closure and the principles of similarity, proximity, continuation, and figure-ground to add needed information.

The analysis suggests that there is a procedure which the mind uses to apply closure to commercials which
have "incomplete" dramatic progressions of content and form. First, the mind sorts the raw data; this is the substance of "what is known"—motion, field of view, light, and color. The mind then imposes a structure upon this raw material to determine how each element functions within the commercial—vectorial rhythm (primary and secondary motion), continuity editing (tertiary motion), visual approach, use of light, and use of color. At the same time, the mind analyzes what kind of information is missing and how the pieces which remain fit together—complexity editing. The mind also knows that certain elements seem to go together because they are alike, they are near each other, they follow each other logically, or one moves against the other—similarity, proximity, continuation, and figure-ground.

In the final stage, the mind has omitted unnecessary detail (leveling), and is now ready to take the added "form" information and use it to generate added "content" information (sharpening). Thus, the first stage yields "what is known," and the other stages combine to produce "what is inferred." The known and inferred information creates a synthesis of ideas which allows the mind to complete the dramatic progressions and perceive a whole story.
Selection of Commercials

The commercials analyzed in the present study were selected from the series of "Diet Pepsi" commercials because of two common characteristics: (a) reference to faces, and (b) segmentation of bodies. The analysis reveals how each of these characteristics influences the process of closure and the creation of a "gestalt."

Neither of the commercials ever shows an entire face. (In the "couch" ad, the male's face is revealed but only for an instant; it is not noticeable unless the ad is viewed many times or in slow motion.) The "couch" ad shows no part of any face until the last segment; the "date" ad makes reference to facial parts in 6 out of 15 segments, starting in segment 5. As a result, in the "couch" ad it is difficult to determine if either person is looking at the other.

Since the characters' faces are not shown, the observer must rely on physical movement and body position to suggest that one person is paying attention to the other--attention is inferred. The information which is inferred to "fill in the gaps" and generate closure concerns actions: the male or female is doing something. Physical actions are emphasized. In contrast, the "date" ad generates inferences about both
actions and feelings: the male or female is thinking or feeling in a certain way. Both commercials contain actions and feelings to some extent, but each emphasizes one more than the other.

Since the "date" ad reveals the direction in which each person is looking, one can infer with more certainty that the characters are looking at each other. Recall the quote in chapter two:

From an observation of where a person is looking we can infer what he is looking at, and from knowing what he is looking at we can guess what he is interested in, and from what he is interested in and the general situation we can usually make a fairly good guess about what he is going to do (Miller, in DeVito [Ed.], 1981, p. 99).

Miller is describing an inference process which is very similar to the analysis in chapter four. In the "date" ad, many of the inferences rely on where the person is looking, "how" he or she is looking, and when he or she is not looking. The frequent reference to faces emphasizes what is going on "inside" of the characters. One delves into their minds and draws inferences about what they are thinking. There does not seem to be much less physical activity in the "date" ad than in the "couch" ad overall. Thus, inferences rely more heavily upon physical action or "body language" when the face is not provided as a source of information.
Closure can be achieved whether the faces are revealed or not; perhaps the interpretations would be different if the "couch" ad showed more face or if the "date" ad showed less. The important but subtle difference between the inference processes is that reliance upon physical action generates more inferences about DOING, whereas inclusion of the face generates more inferences about THINKING and FEELING.

The confined visual approach which results in only limited exposure of the characters' faces also creates the segmentation of bodies. Neither commercial spends much time showing large, intact portions of a body. The "date" ad reveals most of each character's body in segment 1; the fact that this segment appears at the beginning of the commercial reduces its impact— one is too preoccupied with general orientation to notice body detail at this point. The "couch" ad contains no such segment.

The two commercials present a variety of body pieces but very little compilation of these pieces. The observer must put them together in his or her mind in order to perceive a whole person. At first glance, it would seem to be a difficult challenge to piece together the people. However, this is not an unfamiliar task for
most people; it occurs during every television program. As mentioned earlier, even a daily newscast requires one to fill in what he or she doesn't see. Many people have never seen Dan Rather from the waist down. Yet, these same people understand what they do see. The specific body type or physical appearance of the person is not as important as the mind's capacity to simply assume that the rest of the body is there and fill it in, even if the "gestalt" is somewhat "generic" in nature. If the observer were perplexed by the body pieces he or she sees within almost all television content, the mind would never overcome the confusion of an apparently floating head and shoulders to gain any understanding of the content.

In order to achieve closure in these commercials, the mind pieces together the parts of the body it is given and fills in the rest to the best of its ability (as it does on a regular basis). Some body is imagined for each character; this does not delimit the closure process unless the specific physical body type is very important to the meaning of the commercial, which it is not in this case. But even if it were, focusing on specific parts of the body emphasizes them at the same time that it segments the body. Close-ups of body parts can provide more information than a single long-shot of
the whole body; they focus attention on one portion at a time and provide intimate detail much faster than a long-shot.

Overall appearance is not revealed effectively by this segmentation, but the significance of individual parts is stressed. Not only is closure of body form achieved (at least, generically), but the observer can go beyond reconstructing each body and build inferences upon those aspects of the body and its actions which have been emphasized through segmentation.

**Research Questions**

In chapter one, several research questions were discussed which summarize the purpose of the present study. The answers to these questions provide a more detailed discussion of the process of closure which results in the completion of the dramatic progressions:

1. What structural components or "visual aesthetic elements" of dramatically "incomplete" television commercials facilitate psychological closure?

2. How do these visual aesthetic elements encourage closure?
3. What combinations or interactions of elements also operate in the closure process?

4. How does the closure of these aesthetic elements operate within these commercials to complete the unfinished dramatic progressions of content and form?

In the analysis of these specific commercials, the aesthetic elements of motion, field of view, light, and color were found to have influence upon the process of closure. Each of these elements is structured and combined with the other elements in order to create recognizable patterns, such as vectorial rhythm and visual approach. The fact that only the elements of motion, field of view, light, and color were found in these commercials suggests that these elements may be inherent to the technique of "incomplete" dramatic progressions. These elements may be the essential elements or "element essences" needed in order to achieve closure. The present study suggests that they are necessary and sufficient for the creation of a "gestalt" in such commercials.

Through leveling and sharpening, the information provided by the aesthetic elements is processed in order to determine what should be "left out" and what should be "filled in." These elements and structuring processes
are addressed below to ascertain their influence upon psychological closure and the creation of a "gestalt."

Motion and Vectorial Rhythm

Motion establishes strong vectors within each segment. Each motion vector establishes a line of action, intersected or continued by the motion vector of the juxtaposed segment. A vector is "continued" from segment to segment, even if its direction is reversed. The commercial moves forward in time, and so each new segment is a step further in time (even if the transition is sectional rather than sequential). Vector connects to vector, and motion connects to motion. The motion carries the mind through the commercial from segment to segment; as a result, the vectors can be connected to create a "road map," as in Figures 4.2 and 4.5.

Motion denotes the beginning of each new segment: As the motion changes, the segment changes and vice versa. Thus, there is a rhythm established. Like watching a tennis match where the ball moves back and forth and sets a rhythm, one could imagine a ball at the head of each motion vector, creating a path as it moves back and forth through the commercial. This path is not a collection of disjointed or "segmented" motions. It is more than a "sum of parts"; it is a flow
with a beginning, middle and ending, and its own pace and rhythm. Each motion relates to that which comes before and after it. The significance of any one movement is best understood when observed in relation to the whole of which it is a part.

Because of the nature of these commercials, most actions which occur are not revealed in their totality on the screen. What is seen is a piece of the action--an "event essence." The mind wants to complete these actions. Motion vectors establish a line of action which can be "completed" in two directions: (a) the action can be carried backward mentally in time in order to determine its origin; or (b) the action can be carried forward in time in order to determine its destination. In some cases, if one goes far enough back in time, the point of origin will be the end of the previous segment; and if one goes ahead far enough, the destination will be the beginning of the following segment. Motion vectors give the mind a direction to follow in continuing the action; they are a visual prod.

Moreover, motion vectors pull together the pieces. By definition, "event essences" have something missing between them. The more physically close the pieces of a puzzle are, the easier it is to see that they
do not fit together if there are pieces missing. The pieces of these commercials are connected to each other; the mind wants to create a whole even if there are parts missing. Thus, motion vectors are one form of glue which binds the pieces. Segments that contain continuing vectors visually continue each other, but segments that contain converging vectors also pull together because the moving objects are perceived psychologically as moving towards each other.

Field of View and Visual Approach

In commercials with "incomplete" dramatic progressions, the field of view is very narrow overall. A shot usually includes only one or two objects in close-up; the narrow field of view works like a magnifying glass-- small movements become very large. A small movement such as an eye movement can be the major action of a segment. Attention is often focused on one specific action with a specific direction. Perception is simplified in that the mind does not have to sort through an amalgam of actions and choose which one to attend to. This selection is predetermined by the field of view.

Compared with a "standard" commercial, these commercials contain relatively little information in any one segment, making it necessary for the observer to
supply information. As a result, more than one interpretation of a segment is possible, exemplified by the "either-or" statements in the sharpening results. For example, a hand gesture alone could be either angry or friendly. If the person's face is not seen, the gesture can remain ambiguous in the context of the individual segment. There is much greater potential and need for interpretation as the shots become increasingly confined.

The visual approach is the ordering system for the field of view. In each commercial, the visual approach consists primarily of close-ups. These juxtaposed close-ups bring into physical and visual proximity parts of the people and objects which would not normally be in close juxtaposition. As discussed in chapter one, the philosopher Hegel suggests that seeing two images together creates a third, new idea—thesis + antithesis = synthesis. An example follows:

male lying on couch facing right + female walking toward left = female is going to see male

couch

This inductive approach of juxtaposed close-ups condenses the information of the commercial; thus, the story line is condensed.
Use of Light and Color

Light and color generate or enhance a general theme or mood throughout the commercial and provide orientation in space and time. Since all light has a certain color to it, the two elements are in constant interaction. In these particular commercials, light creates a very clear distinction between foreground figures and background area. All foreground figures have the same shadowed appearance with highlighted areas; all background is evenly lit and usually brighter than the foreground.

Light also provides consistency from segment to segment. In shots of this confined field of view, the objects often become quite abstract in appearance; often only one or two edges are revealed with the screen boundaries serving as the remaining edges. The consistent and unusual use of light and shadow facilitates the distinction between figures and ground. The mind needs to make this distinction in order to choose the source material which will be continued as an object.

Light and color also suggest a specific time of day and an interior or exterior location. These details are important to the process of creating a whole picture.
In addition, light and color establish a mood. A bright scene is usually perceived as cheerful and fast-paced, a dim scene as downbeat and slow-paced. These are moods which correspond to real-life experiences; the mind takes light and colors and associates them with times when similar lighting and colors have appeared in the past. A feeling which was associated with the light or color then is recalled now. These are good examples of elements which bring out the observer's past experiences: relating the commercial to one's own experiences leads to a better understanding of the commercial. Light and color generate very basic visual and mental associations. These associations may lead to others; associating what is seen with one's past experiences can be a triggering mechanism for filling in the missing information in the dramatic progressions. What has been experienced once can now be experienced again.

Continuity Editing

The only form of tertiary motion in the commercials is the cut. The cut gives each segment a clear beginning and ending. It suggests an equal relationship among segments; a dissolve or wipe might suggest a stronger relationship, such as cause-effect.
As in a puzzle, the pieces are all approximately the same "size." This is not to say that they are equal in time length, but that they are equal in how they relate to each other. This enhances the sectional effect of many parts of each commercial. No relationship is suggested by the transition itself; a dissolve or wipe would make one transition seem more significant than the others.

By making each transition equal, each segment is equally related to what comes before and after it. This helps to satisfy the need to combine all of the parts into an understandable whole. Rather than having each separate pair related (i.e. 1 & 2, 3 & 4, 5 & 6), each segment relates to both the one before and after (i.e. 1 & 2, 2 & 3, 3 & 4). With all relationships equal, one can move through the commercial from beginning to end, each transition supplying a bridge which links where the story is coming from and where it is going.

Furthermore, since the action is segmented into "event essences," there are no built-in transitions. Establishing an equal and "neutral" relationship between segments aids in combining them all into a whole rather than several smaller pieces of the whole. All commercial segments relate to each other in a continuous series.
Another aspect of continuity editing involves the amount of time devoted to each character in the commercials. In both commercials, almost 60 percent of the time is spent visually presenting the female, leaving 30 percent for the male and 10 percent for other objects. As a result, more of the "filling in" pertains to the female and how the male relates to what she is doing. Each commercial concentrates on the female's feelings and actions; one gets a clearer picture of what she is doing and why. When missing information must be filled in through closure, the mind uses what it sees the most of as a basis for the majority of what it fills in: Inferences are based on known information.

Complexity Editing

Both commercials consist of the essentials of the event—"event essences." No extra or unnecessary details are included. Event essences do not supply a clearly defined beginning, middle, and ending for the commercial; as a result, each commercial seems to start in the "middle" of the action. Like the visual approach, complexity editing brings ideas into juxtaposition that would not be so near each other otherwise. "Essences," the most important parts of the commercial, are brought into direct contact. While the
visual approach condenses the "form" information of the commercial, complexity editing condenses the "content" information. Complexity editing aids closure because the essentials of the story are dropped into the observer's lap, and he or she bases all of the "filling in" of detail upon these essentials. Thus, it is not necessary to physically see every detail of the action in order to understand the action.

"Event essences," by definition, have "gaps" between them--some information must be left out. However, when these "essences" are strung together, they create a whole: There is a relationship in each transition from segment to segment which ties each segment to what comes before it and after it. This relationship is either (a) sequential, in that the action of segment X "causes" the action of segment Y; or (b) sectional, in that the action in both segments could be occurring simultaneously--in real-life, the two actions would occur at the same time but are shown one following the other. Some transitions could be both sectional and sequential.

These relationships tie each segment to the surrounding segments. Even though there are pieces omitted, the pieces retained relate specifically to what
goes on around them. There are no superfluous shots. Since each segment is carefully tied to what comes before and after it, the result is a chain of events which are carefully linked together. This works to make the commercial seem like a "whole" before one begins adding anything to it. The task of filling in the missing parts is made easier than if one were simply given an amalgam of 10 or 15 unrelated segments to join together mentally. The segments can be perceived as a unit.

The relationship which is suggested by each transition provides evidence as to what kind of information needs to be filled in. A cause-effect (sequential) transition suggests one type of filler, a simultaneous-action (sectional) transition suggests another.

In addition, each commercial can be considered sectional as a whole due to the neutral nature of the "cut" transitions. Each segment relates equally to all other segments; there are no strong cause-effect relationships in this segmented action. Many segments consist of action which could have occurred at the same time as any other action. On the other hand, each commercial can also be considered sequential as a whole in that each segment relates to what comes before and
after-- it is a chain. Since the commercial progresses through time, it is a physical sequence of actions; even if the actions seem to be simultaneously occurring, they are physically in a time sequence.

Thus, each commercial, although designed to be fragmented, can be perceived as a whole. The closure process is like putting together the center area of a puzzle and then going back to "fill in" or attach the surrounding edge pieces. The center area contains the essentials of the puzzle and forms an understandable picture but it is not complete until the edges are attached. Each piece in the center area fits with those that surround it but the outer boundary is not smooth--there are gaps to be filled in.

Leveling and Sharpening

In most segments, there are few details overall and, as a result, few details to omit. However, there is a tendency to focus attention on the moving objects in a segment and ignore any other details which may surround these objects. After repeated viewing of each commercial, more details are likely to be noticed, but initial viewings will focus on moving objects and possibly some other closely related object, such as the soda can and the glass. This attention to only one or
two details focuses the closure process. One fills in missing information associated with only one or two items rather than a collection. Since the filling-in process has a specific source, one can build inference upon inference rather than a series of less related and "shorter-chain" inferences.

At first, it seems counterproductive to delete information if the goal is to fill in the gaps, not create bigger ones. But if the numerous surrounding details were not filtered out, it would be impossible to fill in the gaps—there would be too many gaps to fill. As a habit, the mind psychologically filters out most of the stimuli which bombard it at any one time; it is impossible to process it all. In addition, the visual approach and complexity editing work together to provide a minimum of superfluous detail.

The short segments of these commercials cannot provide too many sources for the inference process to use as a springboard. The goal is to process information quickly if not thoroughly. Inference builds upon inference; assumptions are made which are then verified or negated by subsequent segments. These assumptions are the basis for creating a whole; without assumptions, no whole picture would ever be generated. In addition,
more than one inference can apply to the same known information. These inferences can contradict each other, one or the other being verified or negated as the commercial progresses. But some remain in question throughout the commercial---the closure process is not exact in its results.

Consequently, it is possible to generate more than one interpretation of the events. There are few communication situations which can be interpreted as having only one "correct" meaning; successful closure and the creation of a "gestalt" means one has been able to generate a complete understanding of the events, not necessarily the only "correct" one. This "complete understanding" can be guided to a certain extent by the creators of the commercial because the desired "gestalt" is based on the known past experiences of the potential television viewers.

The inference-generating process involved with sharpening provides the most clear evidence that the whole is something greater than the sum of its parts. One needs only to compare the final "what is known" and "what is inferred" lists in chapter four to see that combining the parts creates new ideas and new relationships between parts. In sum, sharpening is the
process of pulling together all available evidence and seeing what it suggests about filling in the missing parts.

So the various aesthetic elements work independently and in conjunction to supply information which "fills in the gaps" and creates a "gestalt" through psychological closure. The result is a whole picture-- a complete concept. Although much of what is now taken as the "known" events of each commercial is based on numerous inferences, an understandable and complete story is at hand. There are no longer any large holes of missing information. Thus, the last research question can now be addressed: How does the closure of these aesthetic elements work to complete the unfinished dramatic progressions of content and form? In other words, how does closure fill in the missing pieces of the dramatic progressions discussed in chapter one so that each commercial has a complete and understandable story as in the "standard" commercial?

**Dramatic Progression of Form**

The "standard" dramatic progression of form suggests a deductive visual approach-- wide shots to narrow shots. In these commercials, there are no wide
shots; however, the mind uses what it is given. The widest shot becomes an "establishing shot," the shot which provides an overview for the observer. Other shots are then related back to this establishing shot in order to determine how the details relate to the whole. The "date" ad uses segment 1 for this purpose, the "couch" ad uses segments 1 and 2. No matter how little information the initial, relatively wide-angle shots contain, they serve as an orientation device. The details of the commercial are fit back into the establishing shot, and this shot is considered a pseudo-"whole."

These details generate the necessary physical and psychological aspects of the establishing shot which are missing in order to create a true whole--a "gestalt." The end products are (a) a mental "whole," (b) a visual representation/abstract of this whole (i.e. establishing shots), and (c) the sequence of details which relate back to the whole.

As in the "standard" progression, shots do become increasingly confined, encompassing less and less area, but they do not become as much more confined and intense as in the "standard" commercial because they do not have as far to go. The commercial does not start with a long- or medium-long shot, so the shots can become only so much
more confined. The move to close-ups from wider shots can signify rising action here as it does in the "standard" commercial; the climax of action in each commercial occurs visually in the last segment when the action freezes. There are no significantly tighter close-ups in between since almost the whole commercial is in close-up. The climax is the turning point--the point at which the action seems to change direction. The freeze occurs, and then the commercial ends.

The question to be addressed is, what happens to the falling action and plot resolution? There is no "loosening up" of shots or a return to the pseudo-overview established in segments 1 and 2. As a result, the mind again must use the information which has been provided; it has a frozen shot to study. Like the opening shot is made to work as an establishing shot, the closing shot must be made to work as the denouement. The mind takes the information provided and adds what it needs in order to achieve a denouement. This seems like a lot of information to fill in, but the mind is given this shot to study for a relatively long time. It is the lengthiest shot in either commercial, approximately twice as long as most shots; and it is frozen so that there is no movement--just a still image to study. No new information is added, but the mind can continue to
elaborate upon the information it has gleaned from the final segment. Given the information which is available at the time of the freeze, the mind works toward unwinding any complications which still remain and reestablishing some sort of stable situation.

**Dramatic Progression of Content**

The dramatic progression of content is considered standard because it is the most logical order for the progression of a story; people expect stories to have a discernible beginning, middle, and ending. Not only do they expect this structure to exist but if it is not readily available, they will conceptualize it, using whatever means are available. The commercials in the present study have an "incomplete" dramatic progression in that they seem to start at some point after the beginning of the rising action and end at the climax. At the beginning, the action is in progress—no time is spent introducing characters or relationships; at the ending, an event occurs which changes the direction of the action—during the body of the commercial, the action flows in a single direction. Also, at the end of the commercial, events have not occurred to unwind the complications or reestablish a stable situation.
Technically, each commercial is missing three elements: exposition, falling action, and conclusion. The mind uses closure to "fill in" or substitute for these missing aspects.

The Exposition

During this portion of the dramatic progression, the situation which the story is based upon is presented, and the characters and their relationships are introduced. The basic questions which are addressed are (a) who is involved, (b) what is happening to them, (c) where is it happening, (d) when is it happening, and (e) why is it happening. This is a time to establish characters and plot; action is not actually occurring. Action may be described which has already occurred, but during the exposition there is no perceived time progression. A moment in time has been frozen, and all aspects of it can be explored until the action continues.

The commercials in this study spend no time in exposition. The mind must generate all details of character and situation. Unlike the standard story which provides a period of exposition at the beginning, these commercials encourage the process of generating exposition to take place throughout the commercial.
Attention is not focused on such details, but the mind notices and accumulates them. The statements which appear at the beginning of the final analysis at the end of chapter four are the result of this exposition construction (specifically, "couch"—known 1-15, inferred 1-18; "date"—known 1-11, inferred 1-9). Most of these statements are formulated within the first several segments of either commercial, but there is no set time for exposition.

The mind creates its own exposition based on what occurs during the rising action and climax; characters, relationships, and plot are constructed. An example of exposition which occurs well into the commercial can be found in the "couch" ad final analysis, inferred statement 35, which originally occurs in segment 7: The male asked the female to bring him more soda before the commercial began. This is a detail of the missing exposition. It is a major reason for the occurrence of most of the action in the commercial. Yet, it is not a part of this action— it must occur prior to the commercial. The female has the soda with her when she enters. One can infer that the male asked for it. If he did, the request must have occurred before the commercial. The request is part of the situation which
exists at the opening of the story; thus, it is exposition.

So, even though there isn't a specific section of these "stories"/commercials devoted to exposition, closure fills in those details which, if sorted out as in chapter four, would constitute an exposition. The known details and inferences which result from the operation of closure in relation to the aesthetic elements are the substance of the exposition.

The Falling Action and Conclusion

Each commercial seems to end at the instant of the climax; an event has occurred which changes the direction of the action. The action is then frozen. The final image is a freeze which continues for several seconds and then fades to black. There is no time provided for either falling action or conclusion. These must be mentally generated as the exposition was; but is there time before the commercial ends? This is difficult to determine from this analysis because it is based on repeated viewing of each commercial and thinking about what the commercial means after it has ended without being distracted by new information, such as another commercial or the return of a television program. The best that can be said is that the mind uses the time
during the freeze to "wrap things up," and with repeated viewing of the commercial the mind could work towards adding more detail to the winding down and wrapping up of the event.

Each commercial ends with a segment which is designed to leave an observer with "something to think about." The technique of the freeze itself indicates that one should probe into the depth of things; there is a tendency to explore the moment since the action no longer moves forward. Rising action establishes a progression-- the mind follows and flows, moving along from beginning to end. When the action suddenly stops, the mind doesn't simply stop. It continues to move in a progression, but rather than forward it moves inward. Whatever immediately follows the commercial will determine how much time the mind has to perform such in-depth thinking. However, the stimulus for such thinking is available.

With no new information being provided by the commercial itself, it is logical (if not unavoidable) for one to allow the action to wind down and conclude. This winding down and concluding partially consists of the answering of any yet unanswered questions; if there are still doubts about who, what, when, or why, answers
(inferences) are quickly formulated or the questions remain unanswered. The action does seem to "fall" and matters are somewhat settled (stability is restored) in that one can infer what the female was trying to accomplish and why, and whether or not she was successful. One infers the male's reaction to the climax which was instigated by the female, and how he feels about the outcome of the action. In addition, questions which may have existed from earlier in the commercial are now resolved (such as, why the female originally came into the room in the "couch" ad, or whether the female was accusing the male in the "date" ad).

The falling action is not "action" per se; rather, it consists of inferences which portray how the action might occur if the commercial had continued. These inferences can be found at the end of the final analysis in chapter four (specifically, "couch" inferred 50-58; "date" inferred 87-92). They originate from approximately the time of the freeze in the final segment of each commercial. As a result, the closure process which generates these inferences also generates a denouement for each commercial. The observer expects the action to return to stability and conclude, and uses the information he or she is given to conceptualize the
falling action and conclusion which are not provided for during the commercial.

It should be noted that most television viewers are likely to see any commercial several times, especially commercials for popular products such as "Diet Pepsi." Consequently, there is more than one opportunity for the processes connected with closure and the completion of the dramatic progressions to occur. The more times the commercial is seen, the more detail the observer can notice; and once he or she is familiar with the "known" aspects of the commercial, he or she can concentrate on what might be inferred, contributing to the completion of the dramatic progressions. Thus, the technique of the "incomplete" dramatic progressions forces the viewer to become involved in the communication process. The viewer must participate in whatever communication takes place, not simply observe it. The creator of the commercial uses such a technique in order to force such viewer involvement.

**Conclusion**

The results of this analysis indicate that (a) the elements of form in a television commercial can be used to fill in missing physical and psychological
aspects of the commercial through psychological closure; (b) these missing aspects can be used to shore up the "incomplete" dramatic progressions of content and form; and (c) a commercial is perceived as having complete dramatic progressions even if they do not physically exist.

There are several conclusions which can be drawn from these assertions. First, these statements suggest that a commercial does not need to be constructed so that it conforms to the standard dramatic progressions of content and form in order to be perceived as a whole story-- a "gestalt." Given the basic psychological principles upon which this study is based, one can assume that most television viewers have the ability to "fill in" whatever information is not openly presented to them. Furthermore, the greater the number of commercials produced which require closure to complete the story, the greater the incentive (and necessity) for television viewers to exercise their perceptual and psychological abilities. The television audience is "trainable" by virtue of its exposure to an increasing number of such commercials. Thus, the "standard" formula for dramatic progression need not be considered the mandatory guidelines for the construction of a commercial. This notion has implications for the people who produce
commercials: They may be able to leave out portions of the development of an event without fear of losing the meaning of the commercial.

There is very little time in even a 60-second commercial (not to mention one of 30 or fewer seconds) to develop a story. Using the technique of the "incomplete" progression and relying on the viewer to complete the story by means of closure could allow commercial makers to explore the story-telling commercial format to a greater extent. Television commercials of this type are not only more visually interesting and mentally stimulating than the average "standard" commercial, but they also make it possible to fit more action into the same length of time. Commercials such as those examined in the present study cut the action down to its essentials. Deleting all unnecessary action leaves more time for necessary action. Time must be used as efficiently as possible in a commercial which is only 30 (or even 15 or 10) seconds in length.

Not only does the technique allow for more action in the same space of time, but the same amount of action as is included in a "standard" commercial could occur in a shorter period of time. Consequently, commercials could be made shorter in general without damaging the
message. Shorter commercials have a number of implications for commercial television. A larger number of commercials could be fit into the time slots presently allotted for commercial advertisements; therefore, the same amount of television time would make more money.

Alternately, if commercial television producers could ever be so altruistic, they could schedule fewer commercials within and between television programs. For example, there could be six 10-second commercials in a half-hour period instead of six 30-second commercials. The products would still be advertised, and advertising charges could be redesigned to maintain profits. But the viewers would reap the benefits of fewer commercials and more television-program content.

A second conclusion which can be drawn from the above assertions concerns the interaction of audio and video information. The commercials were studied without their audio portions; all of the information obtained through analysis was gathered from the video portion. The results suggest that a large amount of the information in a commercial can be conveyed through its visual elements alone. The makers of commercials should give more thought to what the visual images alone are "saying," and how these images may be able to tell a
story and convey a message better than the aural portion which almost invariably accompanies. They should not always use audio (or, at least, spoken dialogue) simply because it is available.

Commercial-advertisement makers should assess the merits of a presentation which focuses on visual elements and the messages which might be conveyed without a word ever being spoken. In some cases, the message itself might be more powerful because all attention is focused visually rather than split between aural and visual stimuli. The intent of the present study is not to promote "silent TV," but to suggest that the inclusion of audio should not be necessarily a given. If visual images alone can convey a strong message, the less unquestioned use of audio or the use of an audio message which does more than reiterate the video message should be explored. Television should be conceived of as a series of visuals, with audio then added to compliment the video.

A final conclusion of the present study is that the relatively condensed, fragmented visual portrayal may be a more efficient as well as interesting method of delivering the same message as might be contained in a "standard" portrayal. These commercials provide strong
evidence that it is not necessary to have a "realistic" portrayal of the scene-- one which does not delete segments of the action. As mentioned earlier, the juxtaposition of these segments of action introduces a new idea that is not as likely to be found in the more "realistic" portrayal-- the synthesis of ideas:

male lying on + female walking = female is going couch facing right toward left to see male

Showing the male and female juxtaposed in this fashion may generate the idea of their eventual union more quickly than a long-shot of the same room as the female enters and walks toward the male. Of course, it is the observer's responsibility to generate the synthesis by filling in the necessary information. However, it is possible that this segmented approach actually simplifies closure rather than complicates it. The focus of attention is on the essential actions; the observer must recognize that the combination of these "event essences" creates a new idea which completes the picture and achieves a "gestalt." Since the "event essences" are physically juxtaposed, the observer need only to recognize and understand their relationship. As a result, closure may be achieved more quickly (if not more easily) in this type of commercial. Rather than waiting until all of the details are presented to achieve
a "gestalt" as in a "standard" commercial, the mind gathers the essential information quickly and arrives at a more immediate "gestalt." A second example emphasizes the point: the shot of the cat in the "couch" ad would have much less significance to completing the "gestalt" if the cat were simply another detail in a long-shot of the room.

**Implications for Further Research**

The present study could be continued through further research in several ways. A direct application of the study would involve empirical testing of the findings on television-audience samples. An experiment of this type would provide support for the three "hypotheses" proposed in the first paragraph of the "conclusion" section. Empirical tests could be designed to determine if the television viewer is able to use elements of visual form to achieve closure, and if the viewer constructs the dramatic progressions when they are not readily available. After viewing individual segments of the commercials, viewers could generate lists of known and inferred information, similar to those which appear in chapter five. The results would provide evidence to support or refute the proposal that a commercial does not
need to conform to the standard dramatic progressions in order to be perceived as a whole story.

A more theoretical application of the present study would consist of applying the analysis procedure to commercials of increasingly shorter time lengths to determine how short a commercial can become and still support the process of closure. How little information does the mind need to achieve closure? Can the "event essences" be chosen more selectively so that only the bare essentials which are necessary for closure remain? What parts of the television event are essential? If the commercial is shortened and closure still occurs, can the dramatic progressions still be constructed as well? The results of such a study also could be subjected to empirical testing on audience samples.

Future research, combined with the results of the present analysis, could open new doors for exploration of the television medium. This study suggests that increasing the need for psychological closure in television content might make television easier rather than more difficult to understand. The ability to utilize closure is innate; perhaps television can entice viewers to nurture this ability. In any case, a heavier
reliance on the visual component of television may, in fact, be a positive step toward realizing the full potential of the medium.
BIBLIOGRAPHY


