

IGEL 2022

Conference Program



Welcome to IGEL 2022! We are happy to have you join us! This year's conference is organized by Shannon Whitten and her team from the University of Central Florida in Orlando. We are sad that we cannot welcome you here in Orlando in person, but we have decided to make the best of this online situation and are going to do things a little differently this year.

The presentations for this year's conference have all been pre-recorded and uploaded on the Discourse platform "Concordance", which we share with some of our sister societies. Here is the link to the online program, which will help you navigate all of the presentations: <https://discourse.igelsociety.org/t/igel2022-conference-schedule/178>. You can pick and choose which presentations to watch before the conference to prepare yourself. During the conference we have planned time for the presenters to give a brief 5-minute summary of their presentation and the rest of their timeslot is dedicated completely to questions from the audience and discussion about the topic of the presentation.

If you are unable to come to one of the sessions, but you still would like to participate in discussions about the topics presented, you can use the Concordance platform for this. We encourage presenters to keep an eye on their presentation on Concordance and answer any questions posted there before, during and even after the conference, as the presentations will remain on the platform. Only registered participants of the conference will have access to this part of the Concordance platform.

Be mindful that the times in this PDF program refer to EST (Eastern Time Zone) but on Concordance you can see the times according to your time zone. At the end of this program you can find abstracts of all of the papers, organized per session. All abstracts are also available on Concordance.

Every day the conference will start with informal chats in our online [Gathertown](#) environment, where you can make an avatar, walk around to watch the posters that have been submitted and meet up with colleagues to catch up and talk in a more informal manner. Here is the link to the IGEL 2022 Gathertown.

<p>Melissa Seipel, Cornell University, New York, US</p> <p>Michael A. Shapiro</p>	<p><i>Audience Understanding of and Allegiance to Fictional Antihero Characters in Television and Film</i></p> <p>Qualitative analysis of three studies (focus groups, interviews, thought-listing) found participants used complex processes to understand and develop supportive, unsupportive, or mixed opinions and stances towards an antihero – a character with both good and bad traits and behaviors. Participants considered an antihero's traits, states of mind, actions, relationships, and contexts as part of these dynamic processes. As story events unfolded and the nature of the antihero developed, participants often reconsidered previous judgments about the antihero. The results explained how audiences can sometimes root for an antihero to be successful and/or avoid negative consequences despite the antihero's sometimes immoral behavior.</p> <p>Video Link: https://youtu.be/VBwANmODKF4</p>
<p>Carmen Tu, McMaster University, Hamilton, Canada</p> <p>Dr. Steven Brown</p>	<p><i>Comparing Plot Structure and Character Agency in Mimetic vs. Diegetic Narratives</i></p> <p>Traditional plot models, such as the five-act model and the hero's journey, do not describe plot differences between mimetic and diegetic narratives. We present a cross-modal analysis of plot structure based on the character's emotional trajectory in a story to quantify similarities and differences among folk tales, novels, films, and video games. We observed that plot length can be similar across diegetic and mimetic narratives, but that the emotional progression of a protagonist (e.g., their agency) varies significantly. Our analysis demonstrates that a plot model based on protagonist psychology can detect both similarities and differences in plot structure across various media formats.</p> <p>Video Link: https://youtu.be/QyegIEzzWk0</p>
<p>Mesian Tilmatine Free University of Berlin</p> <p>Jana Lüdtkke, Arthur M. Jacobs</p>	<p><i>Neurocognitive processes in narrative poetry reading</i></p> <p>The process of foregrounding is crucial to the appreciation of literary texts, but it can fail for various reasons, excluding many readers from valuable cultural heritage. In the proposed poster, we will present a possible approach to studying the mechanisms of failure in narrative poetry. We present the results of our cross-methodological study on neurocognitive poetics and relate them to the NCPM, the PIA, and the model of failed foregrounding. Specifically, we highlight the roles of narrative styles, aesthetic appreciation, and cognitive costs for the individual emotional engagement in literary reading.</p> <p>Video Link: https://youtu.be/QYLvzvhyRA</p>

Parallel session 1: Poetry

<p>Willie van Peer, University of Münich, Germany</p> <p>Anna Chesnokova</p>	<p><i>Psychopoetics. Literary Studies on a New Footing</i></p> <p>Traditional poetics attempts to elucidate how linguistic features of literary texts create certain effects in the reader. While this has led, through the ages, to an impressive arsenal of descriptive labels identifying phonetic, grammatical or semantic devices, relatively little has been done in terms of the psychological reality of the effects presumed. In this paper, we will demonstrate how emotional content of poetic texts may call forward emotional reactions opposite to what one may expect. We argue that a systematic investigation of the categories in traditional poetics should be undertaken: we propose to call this type of investigation PSYCHOPOETICS, the combination of poetics and psychology in the elucidation of literary functions.</p> <p>Video Link: https://youtu.be/QyegIEzzWk0</p>
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