摘要

現代生活中，動態影像已成溝通的重要內容。但是，對於動態影片觀看過程所知有限。本文嘗試以眼動追蹤實驗方法，觀察影片節奏與觀者之思考型態對電影觀看方式的影響。結果發現，觀看快節奏電影時，總凝視時間偏長、眨眼次數偏少、總眨眼時間偏短，整體視線較爲集中，呈現強烈的視線共識，並因爲電影內容不同，觀看集中的位置總是發生在角色所在範圍內，不均勻分布。相對的，觀看慢節奏電影時，總凝視時間偏短、眨眼次數偏多、總眨眼時間偏長，整體視線分布較爲廣泛，視線落點的共識性降低，且較均勻地分散在螢幕中心四周。隨著觀影者本身不同的解釋水準，其觀看視線的狀態與分布也顯著不同。這些現象可能與電影理論、藝術教育等領域都有密切關連。

關鍵詞：空間分散度、眼球追蹤、解釋水準、電影、影像節奏

Abstract

The motion picture has become an important part of communication in modern life. Many studies have shown that our viewing behavior is affected by stimuli and mental status on a static image. Little is known about the effect of dynamic characteristics of a video and a viewer's internal status for viewing moving images. The purpose of this study was to explore the relationship among viewing behavioral characteristic, film rhythm, and construal level of viewer by high-speed eye-tracking method. Results showed that face is always the focus of the film, which tendency is the same as static viewing. The face of actor in motion is more salient than other faces presented on the same screen. The pan shot always increased the dispersion of fixations. We applied and created several indexes to identify two different viewing modes changing with rhythm. One is long gaze duration, short blinking, and more non-homogeneous, concentrated actor-bias distribution mode for fast rhythm viewing. Another is short gaze duration, long blinking, and more homogeneous, dispersive fixation distribution mode for slow rhythm viewing. Viewer's construal level also has the similar effect. These results may have profound implications for film theory and art education.

Keywords: spatial dispersion, eye-tracking, construal level, film, rhythm