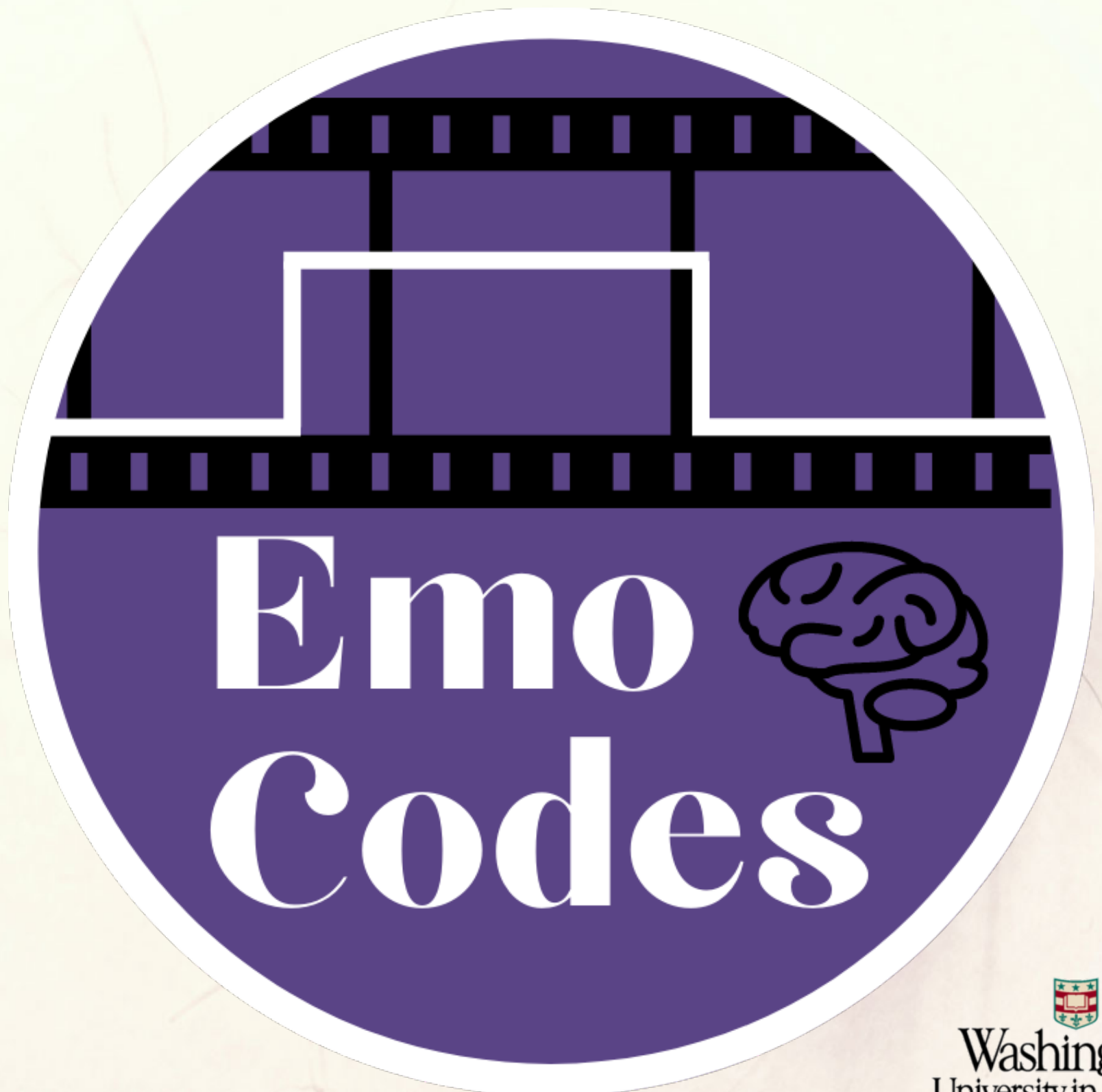


EMOCODES

A STANDARDIZED MOVIE CODING SYSTEM FOR AFFECTIVE NEUROSCIENCE RESEARCH

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EmoCodes Video Coding Manual

Volume 1: Objective Codes

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I. Purpose and Goals

This is the second volume of the EmoCodes manual and the first set of codes to complete when doing a full code.

Purpose: The codes included in this manual are considered “objective” in that there is little room for interpretation between individuals. Largely, these codes include visual aspects of the video with no affective interpretation, such as how many characters are present and the framing of the scene.

Goal: To capture objective visual aspects of the video such as the presence of faces or the framing of the scene. These codes can then be used in conjunction with subjective codes to isolate specific sections of a video. For example, `close_up` (if a scene is a close up or wide shot) can be combined with `c_anger_face` (if an angry face is visible on the screen) to isolate close up shots of angry faces.

How to use this manual: This manual is meant to be used as a reference guide after watching the training videos. Importantly, this manual is a living document. To request or submit clarification, please submit a question to the project on the Open Science Framework here: XXX.

How to cite this manual: Forthcoming

II. Reliability

Forthcoming

III. Objective Codes

A. Time of Day (**time_of_day**)

Purpose

To capture a broad sense of when the scene takes place. Children's media often places narrative importance on when events occur as children are expected to be sleeping at night and often hold that time in separate regard from daytime.

Coding

- Code 0 for night, and code 1 for day. If there is any daylight at all, then code that as a 1 for day. This code does not capture any finer coding.

Examples/clarifications

- Dusk would be coded as 1 for day since some daylight would be visible
- For scenes that are entirely indoors with no visible windows, time of day should be inferred from either the activities being conducted or the last visible views of the outside.

References

- None

B. Framing of the scene (**closeup**)

Purpose

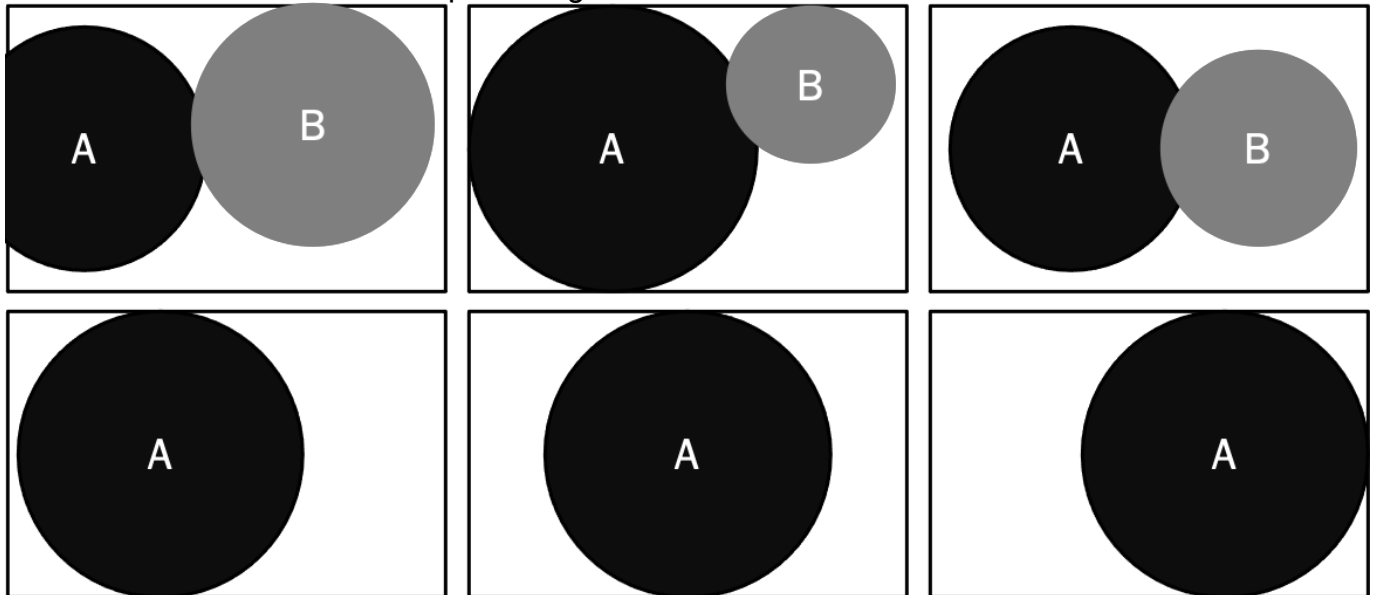
To capture how focused a particular frame is on a specific object/character versus having multiple potential focal points. Close ups force the viewer to attend to one object/character or two physically close things as opposed to having various objects/characters/locations to potentially fixate on.

Coding

- Code 1 if the frame is a close up on a character or object.
- Code 0 if it is a wide shot, has more than 2 identifiable objects/individuals in view, or is of a larger area.

Examples/clarifications

- A scene is considered a close up if one or two individuals/objects take up more than 50% of the screen. Some example configurations are shown below:



- *Examples of closeup=1:*



- *Examples of closeup=0:*



References

- None

C. Total number of characters in the scene (**num_chars**)

Purpose

To get an exact count of how many characters are visible on the screen.

Coding

- Indicate the total number of characters present on the screen at that time.

Examples/clarifications

- For crowds (groups of unnamed, indistinct individuals), code as a “collective individual” (so add 1 for a whole crowd).
- *Example of num_chars = 2 (2 named characters, no collective):*



- *Example of num_chars = 2 (1 named character plus 1 collective):*



References

- None

D. Presence of a collective in the scene (**collective**)

Purpose

To note if a character included in the character count code (num_chars) was a crowd or other large group with indistinct characters. A collective is defined as a crowd or group of unnamed or indistinct individuals (2 or more) that behave as a unit, often as a stand in for the general public or the audience. A collective can also be a small group of characters that always act in unison (and therefore do not provide unique information from each other).

Coding

- Code this as 1 if a collective is included in the total number of characters (num_chars) code. Otherwise, code as 0.

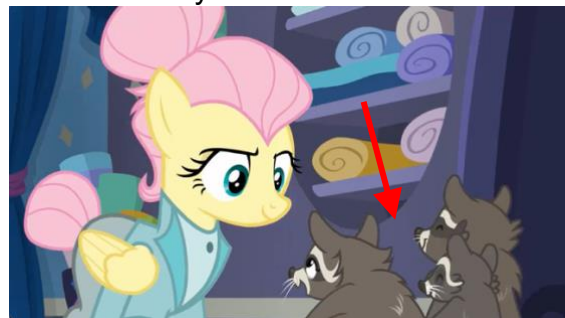
Examples/clarifications

- *Examples of collectives (see red arrows):*

The crowd of lemurs



The family of raccoons



References

- None

E. Presences of faces or facial features (**has_faces**)

Purpose

To capture any elements that elicit recognition of a face. Faces coded here are not limited to humans or humanoid characters.

Coding

- If there are any facial elements present (at minimum, an eye, or mouth, or nose), code this as a 1.
- If the scene includes the back of a character's face but no facial elements are visible, has_faces should be coded as 0.

Examples/clarifications

- Drawings or object arrangements of faces would count for this coding as well (e.g., a stick figure with a face)
- The presence of a skull may or may not count as a face. If the skull is animate, it would count as a face. If the skull is inanimate but stylized into a facial expression, it would count as a face. An inanimate, realistically drawn skull that is incomplete (e.g., with a detached jaw) would not count as a face.
- *Examples of has_faces=1:*



- *Examples of has_faces=0:*



References

- None

F. Presence of body parts (**has_body**)

Purpose

The goal of this code is to capture agents of biological motion. Thus, anything recognizable as a body part would be captured in this code.

Coding

- If there is any portion of a body part (e.g., arm, foot, leg, back of head, tail, etc.) present on the screen (moving or not) code this as 1. If no body part is visible, code as 0.

Examples/clarifications

- The back of a character's head would be coded as has_body=1.
- Drawings or arranged objects of body parts would count for this coding (e.g., a stick figure drawing of a person or point-light display of a person)
- Many characters in children's shows may have additional body parts that humans do not have (e.g., a tail). These are still agents of biological motion that could communicate affective information to the audience. Thus, these are still coded as a 1 for has_body.
- *Examples of has_body=1:*



- *Examples of has_body=0:*



References

- None

G. If there are written words (**has_words**)

Purpose

To capture visible language (letters or numbers).

Coding

- If there are written words present (i.e., anything that resembles letters, numbers, or punctuation) code this as a 1. Otherwise, code as 0.

Examples/clarifications

- Squiggles that are clearly NOT language in any way but stand in for language (e.g., squiggles in a cartoon book) would not be included in this code.
- Code 1 for standard punctuation such as ?!@#%&*()_+={}[]<>.,/
- Code 0 for any non-punctuation symbols.
- On-screen credits would count as a 1 because written words are visible (the relevance to the story doesn't matter for this code).
- *Examples of has_words=1:*



- *Examples of has_words=0:*



References

- None

EmoCodes Video Coding Manual

Volume 2: Subjective Non-Character Codes

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I. Purpose and Goals

This is the third volume of the EmoCodes Manual and the second set of codes to complete when doing a full code.

Purpose: The codes included in this manual are considered to be “subjective” in that the exact codes for the subject matter are open to interpretation. Specifically, there will be scenes in which all raters would agree (such as concrete and intensely positive scenes) while there may be others where there is more disagreement (such as scenes that are more muted, abstract, or emotionally diverse). These codes focus on the non-character aspects of videos, namely the background and style as well as the sound effects and music. The character-specific codes are explicitly ignored here but are included in the next section of the manual.

Goal: To capture the intensity and valence of the audio and visual aspects of the video. These codes can then be combined with the Character Codes to compute overall valence and intensity of the video.

How to use this manual: This manual is intended to be used alongside coding and after watching the training videos for Subjective Noncharacter Coding. Importantly, this manual is a living document. To request or submit clarification, please submit a question to the project on the Open Science Framework here: XXX.

How to cite this manual: Forthcoming

II. Reliability of Each Code

Forthcoming

III. Subjective Non-Character Codes

A. Intensity of the score/sound effects (**audio_intensity**)

Make sure to hide the video before completing these codes!

Purpose

To capture the emotional intensity of the audio content (i.e., the music, language, voices, sound effects) and NOT the positive or negative nature of the content. Intensity is similar to the common conceptualization of arousal in emotion theory.

Coding

- Code 0 if there is no audible background music or sound effects to code.
- Code 1 for neutral, very low intensity sounds. For example: soft nature sounds, a babbling brook, a gentle carriage.
- Code 2 for moderately intense sounds. For example: allegro/moderately fast music dropping something without it slamming.
- Code 3 for high intensity sounds. For example: explosions, fast music, panting, or frenetic sound effects.

Examples/clarifications

- Remember to IGNORE speech sounds produced by any character (both main and background/collective characters).
- Note: sounds that characters produce that are physiologically-based ARE coded in this (e.g., yawning, panting, breathing, sneezing).
- A door slamming could be negative if it is startling. Fireworks or party music would also be high intensity.
- Low intensity sounds would include, for example, mellow nature sounds or leisurely walking sounds.
- Language, screaming, onomatopoeia, and other vocalizations that cannot be accurately interpreted in isolation ARE NOT coded.

References

- None

B. Positivity of the score/sound effects (**audio_valence_positive**)

Make sure to hide the video before completing these codes!

Purpose

To capture whether or not the background sounds contain positive content. Note, that this code ignores negative content. It is therefore possible for the same time frame to be coded as positive, negative, neither, or both.

Coding

- Code a 0 if the music/audio is not positive.
- Code a 1 if the music/audio is positive.

Examples/clarifications

- Remember to IGNORE the characters (both main and background/collective).
- Sounds that characters produce that are physiologically-based ARE coded in this (e.g., yawning, panting, breathing, sneezing) because it is difficult to distinguish which character made these sounds. Language, screaming, onomatopoeia, and other vocalizations that cannot be accurately interpreted in isolation ARE NOT coded.
- Most naturalistic sounds (though not all) will be 0.
- Positive content and negative content are not mutually exclusive (a scene can be scored as a 1 for both or neither).

- Be careful to code if what is happening at that moment is positive. The valence may change drastically from moment to moment.

References

- None

C. Negativity of the score/sound effects ([audio_valence_negative](#))

Make sure to hide the video before completing these codes

Purpose

To capture whether or not the background sounds contain negative content. Note, that this code ignores positive content. It is therefore possible for the same time frame to be coded as positive, negative, neither, or both.

Coding

- Code a 0 if the music/audio is not negative.
- Code a 1 if the music/audio is negative.

Examples/clarifications

- Remember to IGNORE the characters (both main and background/collective).
- Negative content and positive content are not mutually exclusive (a scene can be scored as a 1 for both).
- Be careful to code if what is happening at that moment is negative. The valence may change drastically from moment to moment.
- Sounds that characters produce that are physiologically-based ARE coded in this (e.g., yawning, panting, breathing, sneezing).
- Language, screaming, onomatopoeia, and other vocalizations that cannot be accurately interpreted in isolation ARE NOT coded.
- Most naturalistic sounds (though not all) will be 0.

References

- None

D. Differences in the color palette and setting ([visual_degree](#))

Make sure to mute the sound before completing these codes! Note that this includes all non-character content present on the screen, including decorations and objects.

Purpose

To capture the degree to which the lighting and color palette of the scenery has deviated from what is expected or typical of the show. This is used as a proxy for intensity. Note, a show may rely more on varying lighting than conveying intensity via color palette choices, or vice versa. It is important to calibrate this coding to the show, for this reason (i.e., if the show primarily communicates intensity via lighting changes, then weigh the lighting more in coding decisions). For some shows, this code may be very sparse with 90% of the show being rated a 1.

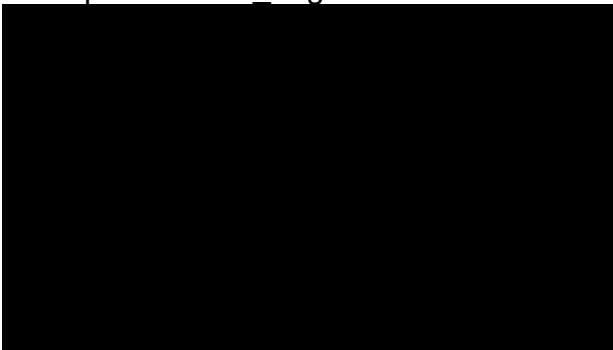
Coding

- Code 0 if there are no background or lighting visible to code.
- Code 1 for noncharacter content that is typical of the show. For example: the default visuals of nature, towns, objects, decorations, or other settings.
- Code 2 for moderately different noncharacter content. For example: a modest change in the color palette, marked change in the natural scenery, or the addition of unusual objects (like dirty clothes).

- Code 3 for high intensity visuals. For example: a building on fire or under attack, dark shadows, striking shading, a party, a parade, a concert, or other instances of highly dynamic and atypical visuals.

Examples/clarifications

- Remember to IGNORE the characters (both main and background/collective). It may be common for a show to have the same code for the majority of the show.
- For frames with very little background (such as a close up of a character's face), use the surrounding frames to inform what the rating would be. It is uncommon in videos for the background to change during a close up, thus it is reasonable that the viewer will assume it to stay the same as when it was last visible.
- In All Hail King Julien, for example, they often vary lighting to convey intensity or emotional content (e.g., by including dramatic shadows or bright beautiful sunshine).
- In My Little Pony, for example, they often vary color palettes to convey intensity or emotional content (e.g., bold colors for high intensity; darker blues, grays, purples, and greens for negative content; pastels or warm colors for positive content, earth tones for neutral content).
- Example of visual_degree = 0:



This frame is a blank screen used to transition between scenes, thus there is no non-character content to rate.

- Example of visual_degree = 1:



In this frame, the background is not notably different from how it is typically presented. The lighting and color palette are typical of the show and there are no objects that carry meaning that would make us interpret the background as more intense.

- Example of visual_degree = 2:



In this frame, the background is a little more intense than what is typical for Ponyville. The trees have sharper edges, the colors are darker and there are more rocks around.

- Example of visual_degree = 3



In this frame, the background is notably more intense than what is typical for All Hail King Julien with fire covering the scene. Flame is a very striking visual cue to the intensity of the scene.

References

- None

E. Positivity of the color palette and setting (**visual_valence_positive**)

Make sure to mute the sound before completing these codes! Note that this includes all non-character content present on the screen, including decorations and objects.

Purpose

To capture whether or not the lighting, scenery, or color palette contain positive content. Note, that this code ignores negative content. It is therefore possible for the same time frame to be coded as positive, negative, neither, or both. For some videos, there may be very few frames coded as a 1 while others may have more variability in the non-character content.

Coding

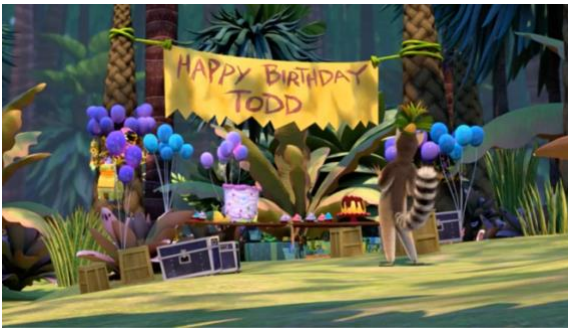
- Code a 0 if the visuals are not positive.
- Code a 1 if the visuals are positive.

Examples/clarifications

- Remember to IGNORE the characters (both main and background/collective).
- Positive content and negative content are not mutually exclusive (a scene can be scored as a 1 for both).
- For shows that rely heavily on the characters to communicate valence rather than relying on the scenery, the scores will be primarily zeros.
- Many nature/town scenes (though not all) will be 0.
- Be careful to code if what is happening at that moment is positive and do not base the coding on the general personalities of the characters in the scene (e.g., Pinky Pie, a generally positive character, has moments where she is not positive because she can be bored, asleep, angry, scared, or annoyed in negative situations).
- Examples of visual_valence_positive = 1:



In this frame, the background includes confetti and other material indicators of positive content.



Similarly, this frame includes balloons, cake, and presents along with a huge banner all indicating positive experiences (a birthday party).

- Examples of visual_valence_positive = 0:



The background doesn't have any content that is out of place or remarkable for Ponyville. All items are in typical earth tones with splashes of muted colors. Within the context of My Little Pony, this background is pretty neutral and does not cue emotional content.



The background doesn't have any content that is out of place or remarkable for All Hail King Julien. Within the context of My Little Pony, this background is pretty neutral and does not cue emotional content.

References

- None

F. Negativity of the color palette and setting (visual_valence_negative)

Make sure to mute the sound before completing these codes! Note that this includes all non-character content present on the screen, including decorations and objects.

Purpose

To capture whether or not the lighting, scenery, or color palette contain positive content. Note, that this code ignores negative content. It is therefore possible for the same time frame to be coded as positive, negative, neither, or both. For some videos, there may be very few frames coded as a 1 while others may have more variability in the non-character content.

Coding

- Code a 0 if the visuals are not negative.
- Code a 1 if the visuals are negative.

Examples/clarifications

- Remember to IGNORE the characters (both main and background/collective).
- Many naturalistic views (though not all) will be 0.
- For shows that rely heavily on the characters to communicate valence rather than relying on the scenery, the scores will be primarily zeros.

- Be careful to code if what is happening at that moment is negative and do not base the coding on the general personalities of the characters in the scene.
- Examples of visual_valance_negative = 1:



The lighting and color palette are both darker than usual for My Little Pony, communicating Twilight Sparkle's sad mood before we even see her.



Here, we see a large shadow over Maurice, a striking contrast to the usually bright lighting in All Hail King Julien.

- Examples of visual_valance_negative = 0:



The background is not notably different from usual in My Little Pony and is not contributing additional affective information.



The background here is not notably different from usual with All Hail King Julien, showing the typical foliage for the show with no additional items or changes in lighting.

References

- None

G. Non-word and non-number symbols (**has_symbols**)

This code is optional since not all videos have non-word symbolic content that is of research interest.

Purpose

To capture symbols that may have meaning in specific contexts but not universally.

Coding

- Code a 0 if there are no symbols on the screen.
- Code a 1 if there are symbols on the screen.

Examples/clarifications

- For example, in My Little Pony, they often use the horseshoe shape as a symbol in their writing along with other non-standard shapes and characters.



References

- None

EmoCodes Video Coding Manual

Volume 3: Subjective Character Codes

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I. Purpose and Goals

This is the fourth volume of the EmoCodes Manual and the final set of codes to complete when doing a full code.

Purpose: The codes within this manual are considered “subjective” in that there is room for interpretation that may differ from person to person. The codes are designed to mitigate that to some extent by forcing a Boolean decision (present or not present) for each emotion coded here. As with all of the manual, the codes within this manual can be completed in isolation or as part of a larger coding of the video as it fits the goals of the particular project.

Goal: To capture the emotional content being expressed by each individual character at a given time during the video. See the character appendix for the full list of character names to be coded for a given episode.

How to use this manual: This manual is intended to be used alongside coding and after watching the training videos for Subjective Character Coding. The codes in this manual include a wide range of emotional contexts—not all of them will be necessary or informative for every video. It is recommended that a subset is selected a priori for coding. Importantly, this manual is a living document. To request or submit clarification, please submit a question to the project on the Open Science Framework here: XXX.

Sections IV and V of this manual is designed to characterize the specific emotions expressed in the video and what modalities are contributing to their expression. Code each emotion using a 3-step process:

1. Is the character on screen? If yes, move on to the next question.
2. Is the character expressing the emotion in question? If yes, move on to the next question. If no, code 0 for all three modalities.
3. For each modality, ask is the character’s [face/body language/voice] contributing to the emotional expression? Code 1 for each modality that you say “yes” to. Code 0 for the others.

The character’s name should be the same for an entire Datavyu scoring file and be included in the filename without spaces.

Example filename: MLPS8E4_subjective_character_codes_PinkiePie_cc.opf

How to cite this manual: Forthcoming

II: Reliability of Each Code

Forthcoming

III: General Codes

A. Is the named character on screen? (**on_screen**)

Purpose

To capture which frames include the character being coded. This includes both visually and aurally.

Coding

- Code 1 when the character being coded is on screen or audible.
- Code 0 if the character is not on screen or audible.

Examples/clarifications

- None

References

- None

B. Intensity of the character (**char_intensity**)

Purpose

To capture the overall arousal level or intensity level of the character. This is similar to the intensity scores in the subjective non-character codes. The key difference is that in this coding, you will code the intensity overall for each character separately, using both visual and audio clues to make the ratings.

Coding

- Code 0 if that character is not present (visually or aurally) in the scene.
- Code 1 if the if the character is neutral or low intensity.
- Code 2 if the character is moderately intense.
- Code 3 if the character is highly aroused or intense.

Examples/clarifications

- Characters may vary in terms of the anchor points for this rating. For example, King Julien is a highly expressive character, so his low intensity ratings may be similar to the moderate intensity ratings of another character like Clover (who is more low-key). Titrate the anchors accordingly for each character in order to capture shifts in intensity.
- An example of a 1 code may be sitting quietly while listening to another character speak.
- An example of a 2 code may be engaging in a typical conversation with another character discussing something.
- An example of a 3 code may be a character is running around excitedly, crying loudly, or yelling angrily, all of those are high intensity behaviors.

References

- None

C. Positivity of the character (**char_valence_positive**)

Purpose

To capture the overall positive valence of the character, taking both visual and aural cues into account.

Coding

- Code 0 if the character is not positive in that moment.
- Code 1 if the character is positive in that moment.

Examples/clarifications

- As with the subjective noncharacter codes, negative and positive ratings are not mutually exclusive. Characters can be positive, negative, both, or neither.

References

- None

D. Negativity of the character ([char_valence_negative](#))

Purpose

To capture the overall negative valence of the character, taking both visual and aural cues into account.

Coding

- Code 0 if the character is not negative in that moment.
- Code 1 if the character is negative in that moment.

Examples/clarifications

- As with the subjective noncharacter codes, negative and positive ratings are not mutually exclusive. Characters can be positive, negative, both, or neither.

References

- None

E. Was the emotion directed to another character? ([d_other](#))

Purpose

To capture whether or not the character was directing their emotional behavior/language to another character.

Coding

- Code 0 if the character was not directing emotional information to another character.
- Code 1 if the character was directing emotional information to another character.

Examples/clarifications

- Note that a character could direct the same emotional information to multiple targets.
- To be rated as 1, the emotional information must be clearly directed to another character as cued by eye contact, saying a character's name, facing another character, waiting for a response, and/or responding to another character.
- A character addressing a crowd would be coded as 1.
- If a character breaks eye contact, markedly disengages from others, or shifts intention of what they are saying/conveying, mark as a 0.

References

- None

F. Who was the emotion directed to? ([d_other_name](#))

Purpose

To note which characters the emotional content from d_other was directed to.

Coding

- List the character(s) in this field *exactly as they are listed in the character appendix*. Separate multiple characters with a semi-colon. For example: "Pinky Pie; Maud; Twilight Sparkle".

Examples/clarifications

- Only complete this code when d_other = 1.
- If the character the emotion is directed to does not appear as a named character in the appendix, enter "other" for this field.

References

- None

G. Was the emotion directed at the audience? (d_audience)

Purpose

To capture if the character directed their emotions to directly to the audience, breaking the fourth wall.

Coding

- Code 0 if the character is not directing emotional information directly to the audience (breaking the fourth wall).
- Code 1 if the character is directing emotional information to the audience.

Examples/clarifications

- This code only captures if two conditions are met: 1) the character is addressing the audience directly, looking at the camera, and 2) the character is communicating emotional information. Indirect communication to the audience (e.g., a monologue) is not considered here.

References

- None

IV: Primary/Basic/Universal Emotions

The rest of this manual is designed to characterize the specific emotions expressed in the video and what modalities are contributing to their expression. Code each emotion using a 3-step process:

4. Is the character on screen? If yes, move on to the next question.
5. Is the character expressing the emotion in question? If yes, move on to the next question. If no, code 0 for all three modalities.
6. For each modality, ask is the character's [face/body language/voice] contributing to the emotional expression? Code 1 for each modality that you say "yes" to. Code 0 for the others.

A. Anger (**c_anger_***)

Anger: a strong feeling of annoyance, hostility, or displeasure. Anger can be provoked or unprovoked and is typically high intensity and high negative valence.

Purpose

To capture instances of expressed anger across channels of communication from the character being coding.

Coding

Is the character's face expressing anger? (**c_anger_face**)

- Code 0 if the character's face did not express anger.
- Code 1 if the character's face expressed anger.

Is the character's body language expressing anger? (**c_anger_body**)

- Code 0 if the character's body language or movement did not express anger.
- Code 1 if the character's body language or movement expressed anger.

Is the character's voice, tone, or words expressing anger? (**c_anger_verbal**)

- Code 0 if character's spoken words or sounds did not express anger.
- Code 1 if the character's spoken words or sounds expressed anger.

Examples/clarifications

- Example of **c_anger_*** = 1:



Smoulder's mother in the scene is expressing anger towards Chancellor Neighsay at his suggestion that non-pony persons should not be allowed into the Academy. Her hands are in fists, teeth are showing, jaw clenched, and eyes narrowed.

References

- None

B. Fear (**c_fear_***)

Fear: A negative emotion brought about by a threat to one's physical or psychological safety. Fear can come about due to actual or perceived threats and is typically characterized by high arousal as well as a flight, fight, or freezing response.

Purpose

To capture instances of expressed fear across channels of communication from the character being coding.

Coding

Is the character's face expressing fear? ([c_fear_face](#))

- Code 0 if the character's face did not express fear.
- Code 1 if the character's face expressed fear.

Is the character's body language expressing fear? ([c_fear_body](#))

- Code 0 if the character's body language or movement did not express fear.
- Code 1 if the character's body language or movement expressed fear.

Is the character's voice, tone, or words expressing fear? ([c_fear_verbal](#))

- Code 0 if character's spoken words or sounds did not express fear.
- Code 1 if the character's spoken words or sounds expressed fear.

Examples/clarifications

- The difference between Surprise and Fear presented as shock (e.g., after a character scares another) is in the behavior after the initial startle response. If the behavior after the startle is positive, the behavior would be coded as Surprise. If the behavior following the startle is negative, it would be coded as Fear.
- *Example of c_fear_* = 1:*



In this scene, Maurice is terrified at the thought of the mega gecko eating him one day. His body is stiff, eyes are wide, and his behavior demonstrates heightened arousal.

References

- None

C. Happy ([c_happy_*](#))

Happy: A feeling of pleasure or contentment. To distinguish happiness from excitement, happiness in this coding scheme is a moderate to low arousal positive emotion.

Purpose

To capture instances of expressed happiness across channels of communication from the character being coding.

Coding

Is the character's face expressing happiness? ([c_happy_face](#))

- Code 0 if the character's face did not express happiness.
- Code 1 if the character's face expressed happiness.

Is the character's body language expressing happiness? ([c_happy_body](#))

- Code 0 if the character's body language or movement did not express happiness.
- Code 1 if the character's body language or movement expressed happiness.

Is the character's voice, tone, or words expressing happiness? ([c_happy_verbal](#))

- Code 0 if character's spoken words or sounds did not express happiness.
- Code 1 if the character's spoken words or sounds expressed happiness.

Examples/clarifications

- To distinguish happiness from excitement in our coding, happiness is mid to low arousal. High arousal positive emotion would be classified as excitement.
- *Example of c_happy_* = 1:*



In this scene, King Julien is laughing, his whole body convulsing with high arousal joy.

References

- None

D. Sadness (c_sad_*)

Sadness: A negative emotion typically brought about by unfavorable events or thoughts. Sadness can be high or low arousal.

Purpose

To capture instances of expressed sadness across channels of communication from the character being coding.

Coding

Is the character's face expressing sadness? (c_sad_face)

- Code 0 if the character's face did not express sadness.
- Code 1 if the character's face expressed sadness.

Is the character's body language expressing sadness? (c_sad_body)

- Code 0 if the character's body language or movement did not express sadness.
- Code 1 if the character's body language or movement expressed sadness.

Is the character's voice, tone, or words expressing sadness? (c_sad_verbal)

- Code 0 if character's spoken words or sounds did not express sadness.
- Code 1 if the character's spoken words or sounds expressed sadness.

Examples/clarifications

- Example of c_sad_* = 1:



In this scene, Twilight Sparkle is dealing with the aftermath from her school losing its accreditation. She is crying, unkempt, with her eyebrows pursed, and her mouth frowning.

References

- None

E. Shame, guilt, or remorse (c_shame_*)

Shame is a feeling as a result of a loss of respect, honor, or dignity as a result of something. Guilt or remorse are feelings of regret over one's actions or someone else's actions and are closely tied to shame. All three of these emotions are in the negative domain and could be low or high arousal.

Purpose

To capture instances of expressed shame, guilt, or remorse across channels of communication from the character being coding.

Code

Is the character's face expressing shame, guilt, or remorse? ([c_shame_face](#))

- Code 0 if the character's face did not express shame, guilt, or remorse.
- Code 1 if the character's face expressed shame, guilt, or remorse.

Is the character's body language expressing shame, guilt, or remorse? ([c_shame_body](#))

- Code 0 if the character's body language or movement did not express shame, guilt, or remorse.
- Code 1 if the character's body language or movement expressed shame, guilt, or remorse.

Is the character's voice, tone, or words expressing shame, guilt, or remorse?

([c_shame_verbal](#))

- Code 0 if character's spoken words or sounds did not express shame, guilt, or remorse.
- Code 1 if the character's spoken words or sounds expressed shame, guilt, or remorse.

Examples/clarifications

- *Example of c_shame_* = 1:*



In this scene, Fluttershy expresses regret over her behavior, her head is angled downward, and she is making her body smaller, shrinking herself in space.

References

- None

F. Disgust ([c_disgust_*](#))

Disgust: A feeling of revulsion or strong disapproval aroused by something unpleasant or offensive. Disgust can be in response to something physical (like an unpleasant smell) or in response to a situation.

Purpose

To capture instances of expressed disgust across channels of communication from the character being coding.

Code

Is the character's face expressing disgust? ([c_disgust_face](#))

- Code 0 if the character's face did not express disgust.
- Code 1 if the character's face expressed disgust.

Is the character's body language expressing disgust? ([c_disgust_body](#))

- Code 0 if the character's body language or movement did not express disgust.
- Code 1 if the character's body language or movement expressed disgust.

Is the character's voice, tone, or words expressing disgust? ([c_disgust_verbal](#))

- Code 0 if character's spoken words or sounds did not express disgust.
- Code 1 if the character's spoken words or sounds expressed disgust.

Examples/clarifications

- *Example of c_disgust_* = 1:*



In this scene, King Julien is disgusted with the situation that he has created and now has to deal with. His hand motions, face, and vocalizations all communicate a feeling of ickiness.

References

- None

G. Surprise (**c_surprise_***)

Surprise: A response to an unexpected event or outcome. Surprise can be positive or neutral but does not cross to negative affect (which would be fear or shock instead).

Purpose

To capture instances of expressed surprise across channels of communication from the character being coding.

Code

Is the character's face expressing surprise? (**c_surprise_face**)

- Code 0 if the character's face did not express surprise.
- Code 1 if the character's face expressed surprise.

Is the character's body language expressing surprise? (**c_surprise_body**)

- Code 0 if the character's body language or movement did not express surprise.
- Code 1 if the character's body language or movement expressed surprise.

Is the character's voice, tone, or words expressing surprise? (**c_surprise_verbal**)

- Code 0 if character's spoken words or sounds did not express surprise.
- Code 1 if the character's spoken words or sounds expressed surprise.

Examples/clarifications

- The difference between surprise and fear presented as shock (e.g., after one character scares another character) is in the behavior after the initial startle response. If the behavior after the startle is positive, the behavior would be coded as Surprise. If the behavior following the startle is negative, it would be coded as Fear.
- *Example of c_surprise_* = 1:*



In this scene, Maurice is caught off guard by King Julien's behavior. His behavior immediately following this frame indicates a positive, low intensity response.

References

- None

H. Excitement (**c_excite_***)

Excitement: great enthusiasm or eagerness, typically in anticipation of a desired event. Excitement is high arousal and positive.

Purpose

To capture instances of expressed excitement across channels of communication from the character being coding.

Code

Is the character's face expressing excitement? ([c_excite_face](#))

- Code 0 if the character's face did not express excitement.
- Code 1 if the character's face expressed excitement.

Is the character's body language expressing excitement? ([c_excite_body](#))

- Code 0 if the character's body language or movement did not express excitement.
- Code 1 if the character's body language or movement expressed excitement.

Is the character's voice, tone, or words expressing excitement? ([c_excite_verbal](#))

- Code 0 if character's spoken words or sounds did not express excitement.
- Code 1 if the character's spoken words or sounds expressed excitement.

Examples/clarifications

- To distinguish happiness from excitement in our coding, happiness is mid to low arousal. All high arousal positive states are coded as excitement.
- The difference between excitement and hopefulness is arousal—excitement is high arousal while hopefulness is low arousal.
- *Example of c_excite *=1:*



In this scene, Pinkie Pie demonstrated high energy, high positivity at the thought of expanding the throne room in the future.

References

- None

V: Other Optional Emotions

A. Hopefulness ([c_hope_*](#))

Hopefulness: a feeling of positive expectation for a specific outcome or event.

Hopefulness is typically positive and relatively low arousal.

Purpose

To capture instances of expressed hopefulness across channels of communication from the character being coding.

Code

Is the character's face expressing hopefulness? ([c_hope_face](#))

- Code 0 if the character's face did not express hopefulness.
- Code 1 if the character's face expressed hopefulness.

Is the character's body language expressing hopefulness? ([c_hope_body](#))

- Code 0 if the character's body language or movement did not express hopefulness.
- Code 1 if the character's body language or movement expressed hopefulness.

Is the character's voice, tone, or words expressing hopefulness? ([c_hope_verbal](#))

- Code 0 if character's spoken words or sounds did not express hopefulness.
- Code 1 if the character's spoken words or sounds expressed hopefulness.

Examples/clarifications

- The difference between excitement and hopefulness is arousal—excitement is high arousal while hopefulness is low arousal.

References

- None

B. Pity, empathy, or compassion (c_comp_*)

Pity, compassion, and empathy all share that they require an understanding of another person's situation or feelings. Pity includes feeling bad for someone else's misfortunes, while empathy includes sharing in an emotional state. Compassion can include facets of both pity and empathy and typically includes specific actions in response to these feelings (e.g., giving a sad character a hug).

Purpose

To capture instances of expressed pity, compassion, or empathy across channels of communication from the character being coding.

Code

Is the character's face expressing pity, empathy, or compassion? (c_comp_face)

- Code 0 if the character's face did not express pity, empathy, or compassion.
- Code 1 if the character's face expressed pity, empathy, or compassion.

Is the character's body language expressing pity, empathy, or compassion? (c_comp_body)

- Code 0 if the character's body language or movement did not express pity, empathy, or compassion.
- Code 1 if the character's body language or movement expressed pity, empathy, or compassion.

Is the character's voice, tone, or words expressing pity, empathy, or compassion? (c_comp_verbal)

- Code 0 if character's spoken words or sounds did not express pity, empathy, or compassion.
- Code 1 if the character's spoken words or sounds expressed pity, empathy, or compassion.

Examples/clarifications

- For a character to experience pity, empathy, or compassion, the target of that emotion must be able to experience feelings themselves (i.e., must be able to experience an emotional state to empathize with). Therefore, a character cannot express compassion for an inanimate, non-anthropomorphized object.

References

- None

C. Relational love (c_love_rel_*)

Love (relational): a deep affection, interest, or pleasure for someone such as a family member, friend, pet, or partner. Love can be high or low arousal and is often portrayed in an exaggerated way in children's shows (e.g., blushing, a character suddenly developing heart eyes, etc.).

Purpose

To capture instances of expressed love for another person/being across channels of communication from the character being coding.

Code

Is the character's face expressing love or affection for another being? ([c_love_relat_face](#))

- Code 0 if the character's face did not express love or affection for another being.
- Code 1 if the character's face expressed love or affection for another being.

Is the character's body language expressing love or affection for another being?

([c_love_relat_body](#))

- Code 0 if the character's body language or movement did not express love or affection for another being.
- Code 1 if the character's body language or movement expressed love or affection for another being.

Is the character's voice, tone, or words expressing love or affection for another being?

([c_love_relat_verbal](#))

- Code 0 if character's spoken words or sounds did not express love or affection for another being.
- Code 1 if the character's spoken words or sounds expressed love or affection for another being.

Examples/clarifications

- None

References

- None

D. Material love ([c_love_obj_*](#))

Love (material): a deep affection, interest, or pleasure for something material or abstract such as a favorite food or a concept. Love can be high or low arousal and is often portrayed in an exaggerated way in children's shows (e.g., being "in love" with cake, blushing, a character suddenly developing heart eyes, etc.).

Purpose

To capture instances of expressed love for an object or idea across channels of communication from the character being coding.

Code

Is the character's face expressing love or affection for an object or idea? ([c_love_obj_face](#))

- Code 0 if the character's face did not express love or affection for an object or idea.
- Code 1 if the character's face expressed love or affection for an object or idea.

Is the character's body language expressing love or affection for an object or idea?

([c_love_obj_body](#))

- Code 0 if the character's body language or movement did not express love or affection for an object or idea.
- Code 1 if the character's body language or movement expressed love or affection for an object or idea.

Is the character's voice, tone, or words expressing love or affection for an object or idea?

([c_love_obj_verbal](#))

- Code 0 if character's spoken words or sounds did not express love or affection for an object or idea.
- Code 1 if the character's spoken words or sounds expressed love or affection for an object or idea.

Examples/clarifications

- None

References

- None

E. Admiration ([c_admire_*](#))

Admiration: a feeling of respect, approval, or pleasure in contemplating a person, situation, or thing. This is typically a low arousal positive emotion, however admiration can be high arousal as well (if mixed with excitement, for example).

Purpose

To capture instances of expressed admiration across channels of communication from the character being coding.

Code

Is the character's face expressing admiration? ([c_admire_face](#))

- Code 0 if the character's face did not express admiration.
- Code 1 if the character's face expressed admiration.

Is the character's body language expressing admiration? ([c_admire_body](#))

- Code 0 if the character's body language or movement did not express admiration.
- Code 1 if the character's body language or movement expressed admiration.

Is the character's voice, tone, or words expressing admiration? ([c_admire_verbal](#))

- Code 0 if character's spoken words or sounds did not express admiration.
- Code 1 if the character's spoken words or sounds expressed admiration.

Examples/clarifications

- None

References

- None

F. Contempt ([c_contempt_*](#))

Contempt: the feeling that a person or thing less worthy or is deserving of scorn or disapproval. In children's shows, this may be intertwined with issues of fairness (e.g., if a character feels that another character is receiving better treatment unduly).

Purpose

To capture instances of expressed contempt across channels of communication from the character being coding.

Code

Is the character's face expressing contempt? ([c_contempt_face](#))

- Code 0 if the character's face did not express contempt.
- Code 1 if the character's face expressed contempt.

Is the character's body language expressing contempt? ([c_contempt_body](#))

- Code 0 if the character's body language or movement did not express contempt.
- Code 1 if the character's body language or movement expressed contempt.

Is the character's voice, tone, or words expressing contempt? ([c_contempt_verbal](#))

- Code 0 if character's spoken words or sounds did not express contempt.
- Code 1 if the character's spoken words or sounds expressed contempt.

Examples/clarifications

- Contempt differs from resentment in that contempt is usually outwardly and explicitly expressed at individuals with perceived equal or lower status. Resentment is usually more implicitly or passive and expressed towards individuals with perceived higher status.

References

- None

G. Disappointment ([c_disappoint_*](#))

Disappointment: sadness or displeasure associated with something or someone not meeting a preconceived expectation. Disappointment is typically low arousal negative, however it can be high arousal (if mixed with anger, for example).

Purpose

To capture instances of expressed disappointment across channels of communication from the character being coding.

Code

Is the character's face expressing disappointment? ([c_disappoint_face](#))

- Code 0 if the character's face did not express disappointment.
- Code 1 if the character's face expressed disappointment.

Is the character's body language expressing disappointment? ([c_disappoint_body](#))

- Code 0 if the character's body language or movement did not express disappointment.
- Code 1 if the character's body language or movement expressed disappointment.

Is the character's voice, tone, or words expressing disappointment? ([c_disappoint_verbal](#))

- Code 0 if character's spoken words or sounds did not express disappointment.
- Code 1 if the character's spoken words or sounds expressed disappointment.

Examples/clarifications

- None

References

- None

H. Gloating ([c_gloat_*](#))

Gloating: bragging or dwelling on one's accomplishments or positive fortunes typically with a goal of self-promotion over others.

Purpose

To capture instances of expressed gloating across channels of communication from the character being coding.

Code

Is the character's face expressing gloating? ([c_gloat_face](#))

- Code 0 if the character's face did not express gloating.
- Code 1 if the character's face expressed gloating.

Is the character's body language expressing gloating? ([c_gloat_body](#))

- Code 0 if the character's body language or movement did not express gloating.
- Code 1 if the character's body language or movement expressed gloating.

Is the character's voice, tone, or words expressing gloating? ([c_gloat_verbal](#))

- Code 0 if character's spoken words or sounds did not express gloating.
- Code 1 if the character's spoken words or sounds expressed gloating.

Examples/clarifications

- Gloating typically has an intent to make others feel lesser, thus requires an audience. Pride, on the other hand, does not necessarily have a negative intention nor does it have to be directed at others.

References

- None

I. Gratitude ([c_gratitude_*](#))

Gratitude: thankfulness or readiness to show appreciation for events or for the actions of another person. Gratitude is typically positive and can be low or high arousal.

Purpose

To capture instances of expressed gratitude across channels of communication from the character being coding.

Code

Is the character's face expressing gratitude? ([c_gratitude_face](#))

- Code 0 if the character's face did not express gratitude.
- Code 1 if the character's face expressed gratitude.

Is the character's body language expressing gratitude? ([c_gratitude_body](#))

- Code 0 if the character's body language or movement did not express gratitude.
- Code 1 if the character's body language or movement expressed gratitude.

Is the character's voice, tone, or words expressing gratitude? ([c_gratitude_verbal](#))

- Code 0 if character's spoken words or sounds did not express gratitude.
- Code 1 if the character's spoken words or sounds expressed gratitude.

Examples/clarifications

- None

References

- None

J. Pride ([c_pride_*](#))

Pride: feeling of deep pleasure or satisfaction derived from confidence, consciousness of one's accomplishments, self-esteem, or possessing qualities or possessions that are widely admired. Pride is typically low arousal positive but can be high arousal in some cases (when mixed with excitement, for example) or negative (when mixed with gloating or when used to inflict suffering on others, for example).

Purpose

To capture instances of expressed pride across channels of communication from the character being coding.

Code

Is the character's face expressing pride? ([c_pride_face](#))

- Code 0 if the character's face did not express pride.
- Code 1 if the character's face expressed pride.

Is the character's body language expressing pride? ([c_pride_body](#))

- Code 0 if the character's body language or movement did not express pride.
- Code 1 if the character's body language or movement expressed pride.

Is the character's voice, tone, or words expressing pride? ([c_pride_verbal](#))

- Code 0 if character's spoken words or sounds did not express pride.
- Code 1 if the character's spoken words or sounds expressed pride.

Examples/clarifications

- Gloating typically has an intent to make others feel lesser, thus requires an audience. Pride, on the other hand, does not necessarily have a negative intention nor does it have to be directed at others.

References

- None

K. Relief ([c_relief_*](#))

Relief: a feeling of reassurance or relaxation following release from anxiety or stress. Relief is typically the transition from high arousal to low arousal states.

Purpose

To capture instances of expressed relief across channels of communication from the character being coding.

Code

Is the character's face expressing relief? ([c_relief_face](#))

- Code 0 if the character's face did not express relief.
- Code 1 if the character's face expressed relief.

Is the character's body language expressing relief? ([c_relief_body](#))

- Code 0 if the character's body language or movement did not express relief.
- Code 1 if the character's body language or movement expressed relief.

Is the character's voice, tone, or words expressing relief? ([c_relief_verbal](#))

- Code 0 if character's spoken words or sounds did not express relief.
- Code 1 if the character's spoken words or sounds expressed relief.

Examples/clarifications

- None

References

- None

L. Resentment ([c_resent_*](#))

Resentment: a negative emotion typified by displeasure or bitterness towards someone because of unfair treatment. Resentment is often co-occurring with contempt, though is typically lower arousal and therefore more subdued than contempt.

Purpose

To capture instances of expressed resentment across channels of communication from the character being coding.

Code

Is the character's face expressing resentment? ([c_resent_face](#))

- Code 0 if the character's face did not express resentment.
- Code 1 if the character's face expressed resentment.

Is the character's body language expressing resentment? ([c_resent_body](#))

- Code 0 if the character's body language or movement did not express resentment.
- Code 1 if the character's body language or movement expressed resentment.

Is the character's voice, tone, or words expressing resentment? ([c_resent_verbal](#))

- Code 0 if character's spoken words or sounds did not express resentment.
- Code 1 if the character's spoken words or sounds expressed resentment.

Examples/clarifications

- Contempt differs from resentment in that contempt is usually outwardly and explicitly expressed at individuals with perceived equal or lower status. Resentment is usually more implicitly or passive and expressed towards individuals with perceived higher status.

References

- None

M. Satisfaction ([c_satisfaction_*](#))

Satisfaction: the pleasure derived from one's needs, expectations, or goals being met. Satisfaction is typically lower arousal and differs from contentment in that satisfaction typically follows an event. Contentment is not necessarily precipitated.

Purpose

To capture instances of expressed satisfaction across channels of communication from the character being coding.

Code

Is the character's face expressing satisfaction? ([c_satisfaction_face](#))

- Code 0 if the character's face did not express satisfaction.
- Code 1 if the character's face expressed satisfaction.

Is the character's body language expressing satisfaction? ([c_satisfaction_body](#))

- Code 0 if the character's body language or movement did not express satisfaction.
- Code 1 if the character's body language or movement expressed satisfaction.

Is the character's voice, tone, or words expressing satisfaction? ([c_satisfaction_verbal](#))

- Code 0 if character's spoken words or sounds did not express satisfaction.
- Code 1 if the character's spoken words or sounds expressed satisfaction.

Examples/clarifications

- None

References

- None

N. Sarcasm ([c_sarcasm_*](#))

Sarcasm: The use of verbal or nonverbal language to say one thing but mean the opposite with the goal of mocking or communicating negative emotion.

Purpose

To capture instances of expressed sarcasm across channels of communication from the character being coding.

Code

Is the character's face expressing satisfaction? ([c_satisfaction_face](#))

- Code 0 if the character's face did not express satisfaction.
- Code 1 if the character's face expressed satisfaction.

Is the character's body language expressing satisfaction? ([c_satisfaction_body](#))

- Code 0 if the character's body language or movement did not express satisfaction.
- Code 1 if the character's body language or movement expressed satisfaction.

Is the character's voice, tone, or words expressing satisfaction? ([c_satisfaction_verbal](#))

- Code 0 if character's spoken words or sounds did not express satisfaction.
- Code 1 if the character's spoken words or sounds expressed satisfaction.

Examples/clarifications

- The difference between sarcasm and feigned positivity is the goal—sarcasm has a negative goal (e.g., to embarrass or pick on someone) while feigned positivity is meant to mask the communicator's negative emotions and make the recipient feel good (e.g., when someone receives a gift that they do not like but doesn't want to offend the gift-giver).

References

- "Sarcasm". Oxford English Dictionary, Online, accessed February 27, 2021

O. Feigned Positivity ([c_feignpos_*](#))

Feigned positivity: The use of verbal and nonverbal language to communicate positive emotion even though the individual does not feel positive (i.e., masking their true nonpositive feelings).

Purpose

To capture instances of feigned positivity across channels of communication from the character being coding.

Code

Is the character's face expressing feigned positivity? ([c_feignpos_face](#))

- Code 0 if the character's face did not express feigned positivity.
- Code 1 if the character's face expressed feigned positivity.

Is the character's body language expressing feigned positivity? ([c_feignpos_body](#))

- Code 0 if the character's body language or movement did not express feigned positivity.
- Code 1 if the character's body language or movement expressed feigned positivity.

Is the character's voice, tone, or words expressing feigned positivity? ([c_feignpos_verbal](#))

- Code 0 if character's spoken words or sounds did not express feigned positivity.
- Code 1 if the character's spoken words or sounds expressed feigned positivity.

Examples/clarifications

- The difference between sarcasm and feigned positivity is the goal—sarcasm has a negative goal (e.g., to embarrass or pick on someone) while feigned positivity is meant to mask the communicator's negative emotions and make the recipient feel good (e.g., when someone receives a gift that they do not like but doesn't want to offend the gift-giver).

References

- None

P. Physical pain caused by an individual ([c_physpain_intent_*](#))

Physical pain: Physical suffering or discomfort caused by illness or injury.

Purpose

To capture instances in which one character intentionally inflicted physical pain in another character. Since children's media often uses pain as both humor as well as to convey malice, pain is not inherently negative and require context in order to derive intention.

Coding

Is the character's face expressing physical pain caused by an individual?

([c_physpain_oth_face](#))

- Code 0 if the character's face did not express physical pain caused by an individual.
- Code 1 if the character's face expressed physical pain caused by an individual.

Is the character's body language expressing physical pain caused by an individual?

([c_physpain_oth_body](#))

- Code 0 if the character's body language or movement did not express physical pain caused by an individual.
- Code 1 if the character's body language or movement expressed physical pain caused by an individual.

Is the character's voice, tone, or words expressing physical pain caused by an individual?

([c_physpain_oth_verbal](#))

- Code 0 if character's spoken words or sounds did not express physical pain caused by an individual.
- Code 1 if the character's spoken words or sounds expressed physical pain caused by an individual.

Examples/clarifications

- If a character accidentally initiates an event that caused pain to another character (e.g., absentmindedly throwing something that lands on another person's head), this would not be counted here (instead, count under `physpain_object`).

References

- "Pain". Oxford English Dictionary, Online, accessed April 9, 2021

Q. Physical pain caused by an object (`c_physpain_unintent_*`)

Physical pain: Physical suffering or discomfort caused by illness or injury.

Purpose

To capture expression of pain that was not induced by another character. This includes accidents (such as a pinecone falling from a tree and bonking a character on the head) as well as pain unintentionally caused by another character (such as a character absentmindedly throwing something behind them that hits another character).

Coding

Is the character's face expressing physical pain not intentionally caused by an individual?

(`c_physpain_unintent_face`)

- Code 0 if the character's face did not express physical pain not intentionally caused by an individual.
- Code 1 if the character's face expressed physical pain not intentionally caused by an individual.

Is the character's body language expressing physical pain not intentionally caused by an individual? (`c_physpain_unintent_body`)

- Code 0 if the character's body language or movement did not express physical pain not intentionally caused by an individual.
- Code 1 if the character's body language or movement expressed physical pain not intentionally caused by an individual.

Is the character's voice, tone, or words expressing physical pain not intentionally caused by an individual? (`c_physpain_unintent_verbal`)

- Code 0 if character's spoken words or sounds did not express physical pain not intentionally caused by an individual.
- Code 1 if the character's spoken words or sounds expressed physical pain not intentionally caused by an individual.

Examples/clarifications

- If a character accidentally initiates an event that caused pain to another character (e.g., absentmindedly throwing something that lands on another person's head), code as 1 for `physpain_unintent`.

References

- "Pain". Oxford English Dictionary, Online, accessed April 9, 2021

R. Physical pain caused by an individual (`c_emopain_*`)

Emotional pain: distress, anguish, or mental suffering that is usually as a result of an emotionally intense situation such as receiving bad news or having to make a high stakes decision.

Purpose

To capture instances in which a character expresses emotional pain or anguish.

Coding

Is the character's face expressing emotional pain? (`c_emopain_face`)

- Code 0 if the character's face did not express emotional pain.
- Code 1 if the character's face expressed emotional pain.

Is the character's body language expressing emotional pain? ([c_emopain_body](#))

- Code 0 if the character's body language or movement did not express emotional pain.
- Code 1 if the character's body language or movement expressed emotional pain.

Is the character's voice, tone, or words expressing physical pain? ([c_emopain_verbal](#))

- Code 0 if character's spoken words or sounds did not express emotional pain.
- Code 1 if the character's spoken words or sounds expressed emotional pain.

Examples/clarifications

- None

References

- "Anguish". Oxford English Dictionary, Online, accessed April 9, 2021