

Article Type: Research
Submitted: 23.09.2025
Revision Requested: 04.02.2026
Last Revision Received: 09.02.2026
Accepted: 25.03.2026

Hangout Films as Atmospheric Assemblage: Vibing with *Dazed and Confused*

Mehmet Sarı¹ 

Citation (APA 7): Sarı, M., (2026). Hangout Films as Atmospheric Assemblage: Vibing with *Dazed and Confused*. *Akdeniz İletişim*, (51), 63-81. <https://doi.org/10.31123/akil.1789962>

Abstract

Purpose: This study examines the “hangout film” as an informal genre that privileges atmosphere, temporal flow, and character interaction over plot progression. It addresses a gap in genre scholarship by questioning narrative-centered classification models and proposing an alternative account of how hangout films are recognized and experienced. In film and media studies, it focuses on viewer engagement.

Design/methodology/approach: The study uses a qualitative single-case design centered on Richard Linklater’s *Dazed and Confused* (1993). It combines atmosphere-oriented aesthetic criticism with phenomenological description. Through close reading and a first-person lens, the analysis investigates how pacing, character interactions, cinematography, and sound co-produce the hangout atmosphere for the viewer.

Findings: The analysis shows that hangout films derive genre identity less from narrative formulas than from an emergent atmospheric assemblage generated through the interaction of form and reception. The “hangout vibe” functions not as background mood but as a shared, embodied process of affective attunement between film and viewer.

Research limitations/implications: Because the study is based on a single-film case and interpretive analysis, its claims are not generalizable. Future research could test this framework through comparative corpus studies, cross-cultural samples, and audience-oriented empirical methods.

Practical implications: The findings offer criteria for filmmakers, critics, and festival programmers by showing how pacing, ensemble interaction, and sensory design can be orchestrated to create engagement beyond plot-driven storytelling.

Originality/value: The study introduces “atmospheric assemblage” as a conceptual tool for rethinking hangout films and contributes an affect-centered perspective to genre theory by integrating aesthetics, phenomenology, and attunement.

Keywords: *Hangout Film, Atmosphere, Genre, Affect, Attunement*

¹ Dr. Öğr. Üyesi İstanbul University, Communication Faculty, Radio, Tv and Cinema Department, msari@istanbul.edu.tr

Introduction

A unique bond can occasionally emerge between a viewer and a film. This connection may arise for various reasons: a particular scene might evoke a personal memory, or a character may resonate by reflecting some aspect of the viewer's identity. In some cases, a film becomes meaningful simply because it offers a moment of pleasure or escape. Such instances reveal that the cinematic experience is shaped not only by aesthetic or narrative elements but also by its psychological resonance and emotional impact. Certain films can even make viewers feel as though they are spending pleasant time hanging out with their friends. These films are referred to as "hangout films." In a discussion of *Rio Bravo* (Howard Hawks, 1959), director Quentin Tarantino explains (*Waterbucket*, 2007):

There are certain movies that you hang out with the characters so much that they actually become your friends. And that's a really rare quality to have in a film...and those movies are usually quite long, because it actually takes that long of a time to get past a movie character where you actually feel that you know the person and you like them...when it's over, they're your friends.

According to Tarantino, his first point about hangout films is that the characters' transformation into friends is a quality inherent to the film itself. However, what fundamentally makes a film a hangout film depends on the relationship established between the viewer and the film. In this sense, these films rely on both textual construction and the affective engagement they elicit during the viewing experience.

A survey of online articles and lists about hangout films reveals a recurring canon of key movies and directors. The most frequently cited examples are: *The Big Lebowski* (Joel Coen & Ethan Coen, 1998), *Dazed and Confused* (Richard Linklater, 1993), *Slacker* (Richard Linklater, 1991), *Rio Bravo* (Howard Hawks, 1959), *Before Sunrise* (Richard Linklater, 1995), *Everybody Wants Some!!* (Richard Linklater, 2016), *Friday* (F. Gary Gray, 1995), *Clerks* (Kevin Smith, 1994), *Once Upon a Time... in Hollywood* (Quentin Tarantino, 2019), *Licorice Pizza* (Paul Thomas Anderson, 2021), *Only Lovers Left Alive* (Jim Jarmusch, 2013), *The Breakfast Club* (John Hughes, 1985), *Do the Right Thing* (Spike Lee, 1989), *Napoleon Dynamite* (Jared Hess, 2004), *Boyhood* (Richard Linklater, 2014), *Diner* (Barry Levinson, 1982), *American Graffiti* (George Lucas, 1972), and *Easy Rider* (Dennis Hopper, 1969) (Berg, 2019; James Dewayne, 2024; Nielsen, 2022; Orthwein, 2017; Vasquez, 2022; Wessman, 2022; Whitenstall, 2022). Although they belong to different periods and genres, hangout films share certain qualities that invite their consideration as a cohesive group. Defining the hangout film as an "informal genre," Şensöz (2018, pp. 203–204) states that these films, which violate the "rules of classical narrative structure" and derive their strength from dialogue, focus on the "conversations that take place among characters in their everyday drift, lacking a specific goal." A hangout film, which challenges the concept of "genre," is "a work of immersion and close study of a character ensemble where you get the feeling of familiarity. As if you and the people on-screen are friends, enjoying the journey no matter where it takes you" (Nielsen, 2022). These films are also referred to as "slice of life" films. Free from a goal or

mission that drives the events of the story, these films can also be described as “a glimpse into life” (James Dewayne, 2024). These films, which occupy a distinctive position in terms of the viewing experience, possess a unique charm of their own: “The charm of hangout films—whether they are designed as such or have been retroactively tagged with the designation—comes from, well, simply hanging out in their worlds” (Vasquez, 2022).

It is significant to consider how these films draw viewers into the narrative world and how the lack of emphasis on plot allows attention to shift toward character interactions and the emotional experiences they share. On the other hand, the reasons behind grouping these films under the label of “hangout film” warrant further investigation. This article proposes a theoretical framework to understand hangout films not merely as a loose narrative genre but as a mode of atmospheric and affective engagement – an “atmospheric assemblage” – between film and viewer.

For a long time, film genres have been classified based on narrative structures, iconographic elements, and thematic conventions. Although hangout films may also be open to analysis in this way, these approaches tend to overlook the affective impact genres have on audiences. To determine a work’s genre, we should attend not only to its observable features but also to its affective impact, namely the atmosphere it produces. Employing the concepts of atmosphere and atmospheric assemblage, this study aims to investigate the following research questions: How do hangout films generate a distinctive emotional experience in viewers? What formal and affective characteristics define a film as a hangout film? And to what extent can the hangout film be approached as a cinematic genre (or subgenre)?

This study draws on recent developments in affect and atmosphere theory to explore how hangout films evoke immersive and mood-driven experiences. The theoretical framework of the study is built upon the work of several key theorists. The views of Sinnerbrink (2024), who draws attention to the environmental and collective aspects of atmosphere; Warner (2024), who defines atmosphere as a formal and affective whole, and Strpko (2024), who argues that the viewer can interact with the film through “sympathetic attunement,” have been analyzed. The approaches of theorists such as Hven (2022), Spadoni (2020), and Groves (2014), who view film not merely as a mental narrative but as an embodied experience, suggest that the viewer perceives the film as a lived world rather than evaluating it as a mere text. The creative path opened by Böhme’s atmospheric approach in the field of aesthetics has influenced the approaches of the aforementioned theorists as well as Christiansen (2019) and Andiloro (2023). This study seeks to examine the generic status of hangout films by analyzing the viewer’s embodied and affective engagement, framing this experiential mode through the theoretical lens of cinematic atmosphere. It focuses on how the formation of atmosphere and the construction of immersive worlds contribute to a recognizable film genre or modal identity, even if not formally codified. Building on Andiloro’s (2023, p. 560) claim that genres can be recognized through their atmosphere as a “wholistic affective and embodied experience,” this study investigates whether hangout films can be conceptualized in similar terms. Rather than being defined by plot or narrative conventions, hangout films may instead be characterized by a shared mood of vicarious presence and relational attunement.

The film analyzed in the study is *Dazed and Confused* (1993), written and directed by Richard Linklater, and the central argument of the study is that its recognition as a landmark hangout film stems from the atmosphere it generates. Accordingly, the study first addresses the taxonomic status of the hangout film. After questioning whether it can be evaluated within the context of genre theory, atmosphere theory is examined as a suitable framework for approaching the hangout film. Subsequently, a four-step approach has been adopted to analyze the atmosphere created by the film.

1. A Taxonomic Enigma: Defining the Hangout Film

While the term “hangout” refers to “a favorite place for spending time,” the expression “hangout film” denotes films that evoke the feeling of leisurely spending time with friends, characterized by aimless yet enjoyable relaxation. Hangout films are mostly found within American cinema, yet they can also emerge from various film genres or movements. While viewers and critics use the term to describe a particular viewing experience, the films most commonly cited as hangout examples tend to be strikingly similar. However, Silberman (2021) emphasizes that classifying hangout movies is not that straightforward:

First: what exactly is a ‘hangout’ movie? Is it a film genre? An aesthetic? An absence of a three-act plot maybe? A film that contains characters that you’d want to hang out with if they were real? Or is it just hanging out and watching an enjoyable film? The answer is: yes, it is. It’s all of those things and more than all of them too.

According to him, hangout films, though present across various genres like comedy, drama, or even horror, are often better understood as an aesthetic rather than a traditional genre. Classifying a group of films as a genre presupposes that this group possesses a specific set of shared characteristics that distinguish it from other genres. According to Turner (1999, p. 97), genre is “a system of codes, conventions, and visual styles which enables an audience to determine rapidly and with some complexity the kind of narrative they are viewing.” To assess whether the hangout film can be considered a genre, it is first necessary to clarify its recurring patterns and function.

Rick Altman’s semantic/syntactic/pragmatic approach to genre can be adopted for this purpose (Altman, 1999, pp. 207–215). Altman introduces a tripartite approach to understanding film genres. The semantic approach defines a genre in terms of its observable features, such as the cowboys, horses, and gunfights conventionally associated with the Western. The syntactic approach examines the structural relationships and narrative patterns within a genre. The pragmatic dimension emphasizes the role of institutions (such as film studios) and audiences in shaping and defining genres (Altman, 1999).

Semantically, while classic genres typically feature distinctive iconographic elements, hangout films lack easily identifiable unique iconographies, as they are set in vastly different worlds (e.g., events in *Rio Bravo* unfold in a frontier jail, whereas *The Big Lebowski* is set in 1990s Los Angeles, and *Clerks* in a small convenience store). Syntactically, the only commonality overtly present in hangout films is the absence of strong teleology. A group of characters spends time together within a limited timeframe, and

the minor events they experience form the skeletal structure of the plot. Thematically, similar themes such as friendship, the youth experience, the meaning of everyday life, nostalgia, and the feeling of transience are present. However, these themes are not exclusive to hangout films and can be observed in other film types; therefore, mere thematic similarities are insufficient to constitute a distinct genre. Pragmatically, when evaluated from the perspective of the industry and audience, it is not easy to assert that the hangout film is an official genre category. Film studios and distributors have not yet been observed to label a film as “hangout.” Nevertheless, as mentioned above, the concept has gained a unique acceptance within cinema culture. The term hangout film is widely used, particularly among film critics and cinephiles, and has established itself in popular culture as a sub-cultural phenomenon. Despite its cultural prevalence, in a general sense, the hangout film cannot be considered a genre in the traditional understanding. On the other hand, as Altman himself states, genres are not predetermined, fixed categories. Genre classifications are not static; they evolve over time with audience perceptions and market dynamics.

In today’s dynamic transmedia environment, the concept of genre remains functionally critical. Freeman and Smith (2023) argue that, while genre-based approaches may have seen a decline in academic prominence recently, the necessity of genre has become increasingly evident, particularly within scholarly discourse. In a context where media convergence permeates all aspects of communication, audiences are fragmented across various platforms and channels, exhibiting complex consumption patterns. In the era of digital platforms, with their vast and fragmented architectures, genre continues to be an indispensable reference point for making sense of the contemporary media landscape (Freeman & Smith, 2023, pp. 1–2). Especially in an era of inter-genre hybridization of contemporary media, rethinking genres not as fixed categories but as emotional and experiential “intensities” can be fertile ground for research.

While the concept of genre offers a rich framework for cinema and media studies, it is also marked by contradictions and can even be considered “impossible.” As Tasker (2022) explains, the “impossibility” of genre stems from the question of how a specific genre can ever be fully known or defined. It is not feasible to comprehensively account for the multitude of texts and intertextual relationships that constitute a genre, nor to fully encompass the complex development of genres over time. Nevertheless, Tasker observes that genres “feel familiar” and are “intuitively knowable” (Tasker, 2022, p. 38). Viewers recognize certain patterns and effectively navigate the ontological ambiguities of genre. According to Tasker, genre analysis is useful not only for audiences but also for scholars, as it provides a way to make sense of numerous texts and to interpret them in reference to one another (Tasker, 2022, pp. 37–38). For these reasons, it is essential to introduce diverse perspectives to approach the hangout film (and other cinematic formations) as a genre. To substantiate this, it is first beneficial to outline the attributes that characterize the hangout film.

It can be argued that the most distinctive feature of hangout films is their loose narrative structure. These films typically avoid major dramatic conflicts, complex plots, and high-stakes climaxes, focusing instead on everyday, ordinary situations and privileging moments that might be characterized

as ‘uneventful.’ Characters might spend an evening together, share a conversation, idle away their time, or embark on small-scale adventures; yet all these moments feel like “the spaces in between events” (Orthwein, 2017) serving no explicit purpose or goal. A “languid, almost meandering pace” is cited as a hallmark of hangout films (Orthwein, 2017). Kevin Smith’s cult film *Clerks* (1994) depicts an ordinary day in the lives of two store clerks who spend their idle time engaging in casual conversations, while George Lucas’s *American Graffiti* (1973) revolves around a group of teenagers driving around and chatting during a summer evening in 1962.

Hangout films avoid conventional narrative structures such as the classic three-act form, favoring instead a looser, character-driven progression. In these films, events unfold not through tightly plotted causality but through everyday interactions and the atmosphere surrounding the characters. While a narrative might still exist, it tends to remain subtle or secondary to mood and presence (Silberman, 2021). In hangout films, characters typically gather in everyday locations and engage in natural, spontaneous conversations rather than sharp dramatic exchanges. This approach creates a sense of normalcy for the viewer, enriching the characters’ world and immersing viewers in their lived experience.

According to director Carson Lund, who intends to make a hangout film with his 2024 film *Eephus*, the hangout film “is a film that prioritizes character interaction at the expense of forward plot momentum. It’s more about just enjoying, as a viewer, spending time with these people” (O’Falt, 2025). The personalities, interactions, and dialogues of the characters take center stage, while events remain secondary. The viewer is invited to become acquainted with the characters and to spend time with them. The camera often remains alongside the characters, observing their conversations, thereby creating a sense of the viewer ‘being present’ within the film rather than merely watching it. This characteristic contributes to the emergence of iconic characters within these films. Such films frequently feature characters that resonate with the audience as authentic or intimately familiar.

For a film to be designated as a hangout film, it is necessary for the viewer to like the film and to derive pleasure from spending time with its characters. Audiences who are drawn to these films often return to them repeatedly, much as one might seek regular reunions with friends whose company one enjoys. Hangout films are capable of establishing an implicit “experiential contract” with the viewer. This is not considered a standard criterion when it comes to genre. To classify a film within a conventional genre, its affective nature or the appeal of its characters can be irrelevant; its subject matter and/or formal characteristics are sufficient. In this regard, the particularity of the hangout film concept, can provide new perspectives in film analysis.

Hangout films cultivate a shared affective ground by presenting the audience with a relaxed, intimate, and familiar sense of “hanging out.” The reception of the genre, which is predicated on a quasi-informal social atmosphere, suggests that genre films are defined not merely by their narrative conventions but also by the emotional experience and holistic atmosphere they generate. Consequently,

it is pertinent to analyze hangout films within the context of atmosphere theory, a theoretical approach that has recently gained prominence in the fields of aesthetics and film theory.

2. Cinematic Atmosphere: The “In-Between” Experience

In recent years, film theory has increasingly foregrounded spectators' immediate bodily and emotional involvement in cinema, focusing in particular on affect and mood. Sinnerbrink (2024, pp. 227–228) highlights how the concept of affect in film theory has expanded significantly over the past two decades, moving beyond simply describing emotions to encompass bodily feelings, intense states, and even aesthetic forms. He identifies three main theoretical currents: “analytic-cognitivist representationalism,” which views affect as conventional bodily and emotional responses; “affect theory/film phenomenology,” which emphasizes a non-representational, impersonal sense of affect as autonomous bodily intensities; and “neo-phenomenology/extended affect approaches,” which extend affect beyond the subjective to manifest in objects, landscapes, and social environments. The latter approach suggests that affect can be not only ‘felt’ but also possess a quality that exists in the environment, surrounds us, and is collectively shared. This perspective, according to Sinnerbrink, paves the way for understanding moods and atmospheres.

The broadened understanding of affect, particularly its extension into the environment, directly informs the “atmospheric turn” in the humanities, which signifies a recent surge in scholarly interest in the concept of atmosphere (Griffero, 2019, 2021; Warner, 2024). According to Warner (2024, p. 12), this significant “turn” is underway in film theory, marking a return to rigorously defining cinematic atmosphere. Building on classical theorists like Jean Epstein, contemporary scholars, influenced by philosophers such as Gernot Böhme, are exploring the spatial and sensory aspects of film. This shift entails a renewed focus on atmosphere that highlights the immersive, pre-reflective contact between viewer and screen, prompting a reconsideration of cinematic engagement beyond narrative comprehension and allowing for more nuanced accounts of affective involvement and attunement.

Warner (2024) delineates the interconnectedness of cinematic “atmosphere,” “tone,” and “mood,” arguing that cinematic tone transcends mere authorial attitude by incorporating essential sensorial resonance from the sound-image. Mood is framed as a governing affective state, comparable to ‘*Stimmung*,’ that merges atmosphere and attunement, with Warner embracing the nuanced interplay between a film’s objective elements and the subjective experiences it fosters. Warner claims that atmosphere is the most inclusive of the three terms: “It is the overall stylistic and affective system in and through which film space acquires tonal qualities that express and acclimate us to a mediating mood, be it faint or conspicuous, gradual or instant” (Warner, 2024, p. 30).

Strpko (2024) argues for a revised understanding of mood in narrative cinema, suggesting that prevailing analyses have insufficiently accounted for the moods spectators bring to their viewing experiences. The author critiques models that primarily assess a film’s success by its ability to evoke an equivalent mood in the viewer. Instead, Strpko introduces “sympathetic attunement” to describe how viewers can be affectively invested in a film’s art mood without necessarily experiencing an identical

human mood. This perspective shifts the focus toward a more phenomenologically grounded account of the viewer's pre-existing dispositions and their interaction with the film's constructed mood.

Film narratology operates on the assumption that film viewing occurs solely through the mind. Hven proposes a model of film as an affective-experiential interaction (Hven, 2022). He argues that the relationship between the viewer and the narrative world is established not merely through the film text's signs or mental representations but through bodily perception and affective engagement. According to this approach, the diegesis emerges as a domain in which the viewer's cognitive and emotional investments are structurally integrated into the film experience. In this context, the narrative world is not a reflection of reality, but a distinct mode of existence shaped by the viewer's embodied experience (Hven, 2022). The film is not just a story to be watched, but an environment to be lived in and film scholarship can benefit from viewing films as enacted worlds that engage our embodied perception, rather than just texts to be read.

Spadoni (2020), who views atmosphere as a component of a film's narrative and aesthetic integrity, draws on Böhme's theories to position atmosphere as an "intermediate phenomenon" between the film and the viewer. Böhme (2017, pp. 11–24) proposes atmosphere as the central concept of a new aesthetics, aiming to capture the affective and embodied interaction between individuals and their environments. Atmospheres, according to Böhme, are spatially diffused moods that emerge from the interplay of environmental qualities and subjective experiences, bridging the divide between subject and object. In doing so, he helps us understand the dynamic and interactive nature of the film experience.

According to Spadoni, atmosphere is not merely something that exists within the film (like a background element), it is also something the viewer experiences and, co-produces (Spadoni, 2020). Atmosphere clings to everything in the film, from the set design to the costumes, and at the same time, it transfers to the viewer; it resides neither solely within the film nor solely within the viewer but emerges at the intersection of the two (Spadoni, 2020, pp. 10–12). In other words, "the space of the atmosphere is co-constituted by the perceiver – i.e., the film spectator" (Boer & de Roo, 2025, p. 16).

According to Groves (2014), cognitive film theory tends to regard the viewer and the film as isolated entities and, falls short in explaining the diversity of emotional responses among viewers. Cognitive theory often assumes that films "shape" or "direct" emotional responses in the viewer, which reduces all viewers to passive recipients. In contrast, affect theory argues that the boundaries between the viewer and the film become blurred during moments of emotional experience. The viewer ceases to be a separate subject observing the film from the outside and instead begins to exist in an emotional connection with it. The viewing experience transforms into a state of trance, operating through what Groves refers to as "affective rapport" between the viewer and the film.

Christiansen (2019) notes that the philosopher Gernot Böhme offers one of the influential definitions of atmosphere as an aesthetic concept, describing it as a key intermediary that reveals the co-presence of subject and object. What is significant about atmosphere, according to Böhme as cited

by Christiansen (2019, p. 2), is its experiential nature; the focus of atmospheric aesthetics, rather than being on what something represents, lies in how it becomes present. According to Warner (2024, p. 13) atmosphere is “a sensorial quality that diffusely pervades a film’s environments without necessarily being secondary to narrative and without being relegated to the background.” This insight aligns cinema-focused phenomenology with broader aesthetic debates, foregrounding the interplay between viewers’ embodied attention and the material textures of the screen world. According to Sinnerbrink (2024, p. 231), atmosphere serves as a “more encompassing term designating a dynamic relational phenomenon defined by the reciprocal interaction between embodied subject and material environment.”

As Christiansen (2019) argues with regard to literary works, a fictional piece is not merely composed of narrative plot and characters; it affects the recipient through the emotions, sensations, and world-building it evokes. He states that, “a genre, any genre, is an archive of atmospheres that taken together produce a distinctive cognitive environment, a particular way of thinking with literature (but happily across media)” (Christiansen, 2019, p. 10). This perspective allows for a clearer understanding of genre resemblances, revealing shared “background feelings” and subjective forms that transcend overt stylistic devices. Indeed, Christiansen suggests that “some genres... are often better captured through atmospheres” (2019, p. 10).

According to Andiloro, we can recognize genre not only through prominent narrative features, but also by sensing a text’s atmospheric background and relating it to other texts in the same genre. This process evokes a complex, holistic reaction in us—affectively and bodily (Andiloro, 2023, p. 562). Therefore, genres can be constructed and distinguished through narrative structures but also through the atmospheres they evoke in the audience. Andiloro’s framework helps convey that the “vibe” of a hangout film is not simply a passive quality but something that is actively co-created by the atmosphere of the movie and the embodied, affective response of the viewer. The feeling of hanging out is a result of this successful attunement. Drawing on Andiloro’s conceptualization of attunement, derived from Heidegger’s notion of *Stimmung*, it becomes possible to examine the hangout film as a genre, if it can indeed be considered one, in terms of viewers’ embodied and affective experience. By engaging bodily and emotionally with this distinct cinematic atmosphere, viewers enter a shared experiential space, recognizing hangout films not merely through narrative or thematic elements but through the holistic affective state—the attunement—they foster.

3. Methodology

It appears that there is a general consensus regarding the concept of the hangout film. However, analyzing hangout films across a wide range of genres would exceed the scope of this study; therefore, the analysis is limited to a single case. Richard Linklater’s 1993 film *Dazed and Confused*, one of the most frequently cited examples when discussing hangout films, has been selected as the subject of analysis. As Silberman (2021) emphasizes, “If you could only pick one film to describe the hangout movie, most people would pick ‘Dazed and Confused’.” Consistently ranking at or near the top of nearly

every hangout film list, it has even been described by Quentin Tarantino as “the greatest hangout movie ever made” (Ferrier, 2023).

This study employs a holistic and interdisciplinary approach, integrating aesthetic criticism with phenomenological description to provide a multi-faceted analysis of the film. The analysis is methodologically grounded in Andrew Klevan’s (2019) concept of “aesthetic criticism,” conducted specifically through the lens of atmosphere. As Klevan outlines in his text, this critical approach “prioritizes the evaluation of form and style,” aiming to foster a deeper appreciation of a work’s particular qualities and achievements by asking how its different elements come together to create a significant and intelligible experience (Klevan, 2019, pp. 409–410). Accordingly, this analysis offers a detailed account of how the film’s formal elements, including temporal rhythm, character interaction, and sensory design in cinematography and sound, operate together to generate a distinctive ‘hangout’ atmosphere. In this framework, atmosphere becomes the central aesthetic quality to be understood and appreciated, embodying Klevan’s call for a criticism that is responsive to the specific, experiential, and formal excellences of a work.

This methodological choice is deliberate, as an emergent and affective quality like atmosphere often eludes analyses centered on narrative progression or thematic decoding. Klevan’s approach, with its emphasis on particularity and close reading, provides the necessary tools to articulate how atmosphere is not merely a backdrop for the story but is itself a primary achievement of the film’s artistry. It moves the critical focus from ‘what’ the film is about to ‘how’ it feels to inhabit its world, moment by moment. The value of this method, therefore, lies in its capacity to trace the intricate relationships between disparate formal choices and demonstrate how they coalesce into a coherent, perceivable quality.

This study then employs a phenomenological description to articulate the subjective experience of engaging with the film. This approach is methodologically grounded in both the theory of atmosphere and Crotty’s (1998) conception of phenomenology as a return “to the things themselves.” In the context of the film analysis, the ‘thing itself’ is the cinematic work as a phenomenon that presents itself directly to consciousness. This phenomenological stance is particularly conducive to an analysis of cinematic atmosphere, as it prioritizes the felt sense of a film’s world over purely semiotic or ideological decoding.

Following this approach, the analysis privileges my own first-person engagement, tracing how the film’s formal strategies shape and modulate perception. Consequently, rather than confining the argument to a single dimension, the study elucidates how the aesthetic, affective, and structural layers of the film operate in conjunction. Through a multi-methodological approach, I aim to produce a rich, multi-faceted understanding of *Dazed and Confused* as a paradigmatic hangout film.

4. Findings: The Atmospheric Assemblage of *Dazed and Confused* as a Hangout Film

Dazed and Confused chronicles a single day in Austin, Texas, on the last day of school in 1976. The film focuses on the mundane events, graduation parties, and youthful rituals that unfold between graduating high school seniors and incoming freshmen. Instead of a distinct main character or dramatic plot, the film explores friendships, the search for identity, and the feelings of both freedom and uncertainty that come with adolescence through various characters.

A four-step approach was adopted to analyze the atmosphere generated by the film: (1) temporality and rhythm, examining how the film structures time and pacing; (2) character ensemble and interactions, considering how relationships and performances cultivate a particular mood; (3) aesthetic and sensory design, focusing on the construction of cinematography, music, and production design; and (4) viewer-film interaction, addressing the viewer's experience, emotional engagement, and responses during the act of viewing.

4.1. Temporality and Rhythm

The entirety of the film's events occurs within a single day, commencing on the morning of the last day of school, progressing through an evening party, and concluding at dawn. During this temporal span, the narrative lacks a concrete conflict requiring resolution or a definitive objective for the characters. The film effectively captures the liminal space of the final high school day, a complex atmosphere marked by both the emptiness of closure and the anticipation of what lies ahead. The film unfolds through multiple fragmented narrative lines, detailing such moments as seniors anticipating the hazing of freshmen, preparations for the party, and teenagers loitering around the Emporium, the pool hall, with scenes linked fluidly rather than structured around dramatic turning points.

Whereas traditional film analysis first seeks to comprehend the narrative—addressing the film's subject matter and the functioning of its plot—and subsequently focuses on how atmosphere is created to enhance this story, Hven (2022, p. 62) argues, conversely, that “the narrative content should itself be understood on the basis of its atmospheric qualities.” Thus, it is possible to assert that atmosphere is the primary and constitutive element and that the loose structure of the film's plot is precisely a means of creating this very atmosphere. We comprehend the film's story through its atmospheric qualities.

The party at the Moon Tower, serving as the film's resolution, functions less as a dramatic apex and more as an interactive space where all characters converge. The camera navigates through the crowd, engaging with various conversations and episodes: stoners engrossed in conspiracy theories, adolescents awkwardly attempting to drink beer, a girl playing the guitar and singing, a character commenting on the decades (“The 70's, oh my God, they obviously suck”), etc. A point-of-view shot is employed when prominent character Mitch wanders through the party, positioning the viewer as an individual similarly attempting to mingle within the party environment. The sole semblance of conflict arises from the discussion and subsequent rejection of the alcohol and drug waiver that the coach pressures Pink to sign. However, this interaction is never brought to a dramatic resolution; instead, the character's firm stance and life philosophy are foregrounded.

This one-day time frame provides integrity, yet its loose progression and lack of urgency create an affective rhythm within which the characters and the audience can settle. One reason *Dazed and*

Confused has become a cult film amenable to multiple viewings is its structure, which allows for immersion in its ambiance from any starting point. Rather than diligently following narrative logic, the audience can linger within the scenes, effectively savoring the “spaces between events.” This ‘languid’ temporal pacing constitutes a core characteristic of the hangout film aesthetic. The film integrates the vacant and free time of youth, unencumbered by responsibility, thereby providing the audience with an experience of temporal immersion rather than adherence to a traditional storyline. As Hven (2022, p. 41) emphasizes, “among the most attractive features of cinema is indisputably its ability to embed its audience in atmospheric worlds or affectively charged virtual environments” and this is successfully implemented in *Dazed and Confused*.

4.2. Character Ensemble and Interactions

The film’s character dynamics, comprising a diverse ensemble, serve as an additional indicator of its hangout film nature. The film foregoes a single protagonist, instead offering a sprawling character mosaic composed entirely of young individuals, with over twenty distinct names introduced. Common typologies prevalent in American youth films, such as jocks, nerds, attractive girls, and bullies, are all present, with the film maintaining a neutral stance. Illustrative examples include Mitch, who undergoes a process of acceptance by an older peer group; Pink, a football player hesitant to commit to his coach; the perpetually observant trio of nerd friends, Mike, Tony, and Cynthia; Wooderson, an older character who nonetheless associates with high school students; and Slater, the omnipresent stoner. Through a distributed focus, a microcosm of youth is established, thereby affording the audience opportunities for engagement with diverse characters. The viewer navigates the various social configurations as an invisible peer, which in turn cultivates a sense of collective belonging to the overarching group.

Hangout films are often structured around the principle that it is the sympathetic and interesting characters who ultimately save the day. Quentin Tarantino (*Waterbucket*, 2007) remarked on this, stating that in these films, it “takes a long time... to feel that you know the person and you like them,” thereby highlighting their typically long and highly interactive nature. *Dazed and Confused* achieves this through minor interactions that reveal the characters’ idiosyncrasies and the authentic sense of friendship among them. The dialogue is notably “organic,” heavily featuring everyday conversations and casual banter. Seemingly trivial discussions, such as girls debating gender roles in *Gilligan’s Island* in a restroom, Tony recounting a strange dream about Abraham Lincoln to Mike, dating gossip, and inside jokes, contribute significantly to the film’s atmosphere. These conversations do not serve any plot function; however, they immensely enrich our understanding of who these characters are and foster a sense of intimacy.

As mentioned previously regarding the party setting, there’s a prevailing sense that the viewer is part of these friendly exchanges. Additionally, the incorporation of memorable lines is instrumental in the film’s acquisition of cult status and its identification as a hangout film. As a result, the central element of the character dynamics is the cultivation of camaraderie, which extends beyond the diegetic world to

encompass the audience. Such encompassing exemplifies what Spadoni (2020, p. 11) described: the atmosphere “wraps in the other direction” to include viewers. The film subtly encourages a collective endorsement of all characters. As one commentator puts it, “the M.O. [Modus Operandi] of the hangout movie... is a preference for vibe and character over pure narrative momentum” (Forrester, 2024).

4.3. Aesthetic and Sensory Design

Beyond narrative structure and character interactions, the film’s aesthetic choices, spanning both visual and auditory registers, substantially intensify its hangout atmosphere. The form and content of the film cohere harmoniously. Reflecting the spirit of the era through its texture, the film naturalistically constructs its time and space. The use of a distinctly warm color palette in the cinematography serves to visually encode the film’s nostalgic and mellow mood. The film grain (being shot on 35mm) adds to the period feel; as one critic noted, “the fabrics and colors feel lived in, with muted film grain and so much denim,” capturing “an atmosphere that feels radically authentic” (Land, 2023). This visual authenticity serves to cultivate a sense of nostalgia by transporting the viewer to a setting approximately two decades earlier than the film’s own. The greater the credibility of the diegetic world, the more accessible it becomes for the audience to comfortably immerse themselves within it. The same can be said for production and costume design. Everything, from cars to accessories, interiors to clothing (as previously indicated by the Land’s [2023] reference to denim), was meticulously designed to align with the spirit of the era. The world created by these tangible details significantly contributes to the film’s atmosphere. It is plausible to assert that the film conveys a sense of realism even to those who did not live through that period or have never visited the USA. All these elements collectively enable the film to become a convincing time capsule on an affective level.

The camera work is predominantly deliberate and observational. Linklater’s frequent employment of medium shots and two-shots foregrounds the ensemble cast, placing a distinct emphasis on the dynamics of group interaction rather than individual action. However, as noted in the aforementioned sequence of Mitch navigating the party, the film also employs tracking shots that move in tandem with the characters. For instance, a slow tracking shot follows Wooderson, Pink, and Mitch as they enter the pool hall. This shot serves a dual purpose: it not only showcases their camaraderie but also acquaints the audience with the setting and its peripheral characters. The film’s editing rhythm is fluid, a pacing that facilitates the use of such long takes.

One of the most salient and critically acclaimed aspects of *Dazed and Confused* is its soundtrack, which Linklater himself refers to as “the major element of the movie” (Linklater, 2015). From Aerosmith to KISS, Deep Purple to Black Sabbath, the hits featured in the film transcend mere background music; they constitute the lifeblood of the film’s emotional resonance. Aerosmith’s *Sweet Emotion* plays during the film’s opening, initially accompanying a slow-motion shot of an orange sports car cruising through the school parking lot, followed by sequential depictions of the main characters socializing at school. The song’s relaxed and groovy tone foreshadows the film’s languid pacing. Alice Cooper’s *School’s Out* encapsulates the euphoria and liberation experienced by youth as the final school bell rings and they exit the premises. As the party concludes in the early morning, Lynyrd Skynyrd’s

melancholic and serene *Tuesday's Gone* simultaneously signals the film's impending denouement and the youths' farewell to a certain phase or experience. Throughout the entire film, music is pervasive, serving to smooth temporal jumps and scene transitions. This musical presence reinforces a sense of continuously lived time, thereby creating a seamless cinematic experience. According to Sinnerbrink (2024, p. 238), atmosphere theory questions the rigid separation between diegetic and non-diegetic sound, suggesting that sound operates more as an expressive element that shapes a film's mood than as a simple narrative device. In this view, soundscaping blends musical, ambient, and emotive elements, making sound central to a film's atmospheric experience. It is possible to observe a similar dynamic in *Dazed and Confused*, particularly evident in scenes where the film's use of diegetic and non-diegetic sound intertwines. A notable instance occurs as Wooderson, Pink, and Mitch enter the Emporium in slow motion, accompanied by Bob Dylan's *Hurricane* playing in the background. This non-diegetic music subsequently transitions into diegetic sound, becoming the song heard playing within the pool hall as the characters interact in the space. A comparable dynamic is evident with War's *Low Rider*: the track commences as non-diegetic music and subsequently transitions into a diegetic element, heard as the characters listen and sing along to it on the car radio.

4.4. Intimacy, Attunement, and "Vibing"

Hangout films such as *Dazed and Confused* have the potential to cultivate a participatory mode of spectatorship. As previously examined, through its multi-character structure, camera movements, open compositions, and conversational tone, the film subtly positions the viewer as an insider. It breaks down the viewer-screen barrier without ever needing to resort to blatant forms of audience address. Consequently, a form of viewership characterized by empathetic attunement and facile identification emerges.

My own viewing process of *Dazed and Confused* illustrates a dynamic viewer-film interaction, one defined by the emotional responses and profound sense of familiarity that the act of rewatching provokes. Tarantino's statement regarding the film—"every time you watch it, every three years or four years, the characters are like your friends, and it's just like you're hanging out with them again, seeing your old friends" (Ferrier, 2023)—is also applicable to my own viewing experience. The practice of re-engaging with the film at least once annually underscores the profound emotional attachment I have established, primarily with its characters. It can be argued that my perceived equal distance from each character originates from the film's balance between subjective immersion and objective observation. The film occasionally positions itself closely to certain characters, allowing for their subjective perspectives to be witnessed. This technique casts the audience in the role of a group participant, whose perspective shifts from focusing on the emotions of one friend to appreciating the collective dynamic from a slight remove. However, this is analogous to briefly engaging with some individuals at a party in real life, after which one naturally desires to continue interacting with others. While I identify with the observational and ironic perspective of the film's nerdy trio, Cynthia, Mike, and Tony, I also feel an affinity for the other, more popular teenagers, as I find their sincerity and attitudes to be authentic.

Furthermore, a notable sense of mutual understanding and empathy exists among the cliques within the film. This element reinforces the distinctive engagement cultivated not with a single protagonist, but with the ensemble cast as a whole—a defining characteristic of the hangout film.

A moment of notable sincerity occurs when Mitch, upon returning home, offers a transparent lie to his mother; her decision to indulge him, despite her obvious awareness, is a nuanced touch. The film eschews the clichéd adolescent-family conflict prevalent in the teen genre, opting instead for a more authentic and intimate interaction. The narrative emphasizes that the adolescent's all-night adventure is not about reckless peril but about growth. This approach enabled me to experience the film through shifting positionalities, at different moments feeling like a friend, a younger sibling, a parent, or a mentor. The result was a multi-layered empathic engagement, an experience I have rarely had with traditionally structured teen films.

Although *Dazed and Confused* is a fixed and unmodifiable work of art, it affords viewers a sense of agency in their engagement. Because the plot is less pronounced, the viewer's gaze can wander without losing the main narrative thread. Consequently, attending to background characters and peripheral details, as in my own viewing experience, becomes an integral part of my enjoyment of the film. For instance, vignettes such as a teenager attempting to light his cigarette amidst the chaos of Mike and Clint's fight, Sabrina's shy glance when she is unable to flick a bottle cap as the other girls do, and Wooderson's bragging about the technical details of his car, are not only memorable and pleasant details from the viewing experience but also lend the film a profound sense of verisimilitude.

As Andiloro (2023, p. 562) emphasizes, Martin Heidegger's concept of "Stimmung", which emerges from the interaction between human beings and their surrounding world, offers a compelling framework for understanding the mechanics of an atmosphere-centered theory of genre. Translated into English as "mood" or "attunement," this concept provides valuable insight into the viewing experience of a hangout movie. Rather than experiencing an atmosphere passively, we actively "attune" ourselves to it. Whenever I sit down to watch *Dazed and Confused*, I am drawn back into its meandering flow of an aimless summer evening, and by sinking into its unhurried rhythms I rediscover what it feels like to be young and free with nowhere particular to go. I become immersed in the film's rhythm, in the texture of the characters' dialogue, and in the emotional undercurrents that run throughout. The result is an immersive slice-of-life atmosphere that feels like being there with the characters, our bodily mood tuning itself to the film's until the boundary between "us" and "the film" softens. What links such films under the same genre is not a shared plot structure but rather their ability to generate comparable attunement experiences through recognizable atmospheres.

4.5. Atmospheric Convergences Across Hangout Films

It is possible to argue that the findings presented in the analysis section apply to many of the hangout films mentioned in the Introduction. In line with Hven's (2022) proposal, interpreting narrative as a derivative of atmosphere is explanatory not only for *Dazed and Confused* but also for the structural logic of hangout films. In films with low plot density, such as *American Graffiti*, *Diner*, *The Breakfast Club*, *Clerks*, *Before Sunrise*, and *Everybody Wants Some!!*, narrative energy concentrates in the

ordinary flow of events, spatial circulation, and temporal lingering. In films unfolding within compressed time frames—one day, one night, or one weekend—strategies of loose rhythmic construction are clearly observable.

Hangout films also share a common texture in terms of ensemble structures and character interaction. Films such as *Slacker*, which follows Austin's offbeat characters in a loosely connected flow, *Friday* and *Do the Right Thing*, which foreground everyday tensions in neighborhood spaces, and *Easy Rider*, which centers on hippies driven by desires for freedom and rebellion, position the viewer in an oscillation between following characters and becoming an unseen member of their social group. What comes to the fore is not eventfulness, but participation in conversation, everyday micro-crises, and contingent encounters.

Tarantino's emphasis on developing intimacy by spending time with characters in hangout films helps explain their rewatchability and the formation of cult status. Whenever I revisit a favorite hangout film—such as *Dazed and Confused*, *The Big Lebowski*, or *Napoleon Dynamite*—I find myself undergoing a process of attunement. That recurring experience suggests that hangout films generate recognition through recurrent forms of embodied social proximity, where viewers are with characters rather than merely watching them.

As noted above, aesthetic and sensory design constitutes another defining feature of hangout films. Period texture, soundtrack curation, fluid editing, and transitions between diegetic and non-diegetic sound function as the structural supports of their atmospheric integration. These elements, evident in films such as *Once Upon a Time in Hollywood*, *Only Lovers Left Alive*, or *The Big Lebowski*, operate as indispensable affective engines. They shape the generic configuration of hangout films and, in doing so, generate comparable regimes of attunement.

In accordance with these considerations, hangout films become more discernible as a category precisely through the attunement they invite. Thus, we might say hangout films form a modal genre defined by atmosphere: they are recognizable by the holistic feel they evoke in audiences. This feel is co-created by the viewer's affective response. As Andiloro (2023, p. 562) notes, we respond to a genre's atmosphere affectively and bodily, and this reaction allows us to link one film's vibe to another of its kind.

Conclusion

The term "hangout film" has gained currency among critics and cinephiles to designate a loosely defined mode of filmmaking. One reason this article is significant is the apparent lack of prior academic studies specifically addressing this subject. While hangout films can encompass a variety of genres, they are unified by a shared ethos. This shared ethos reflects a cinematic approach that prioritizes atmosphere and character interactions over narrative structure. Accordingly, these films tend to engage viewers through affective immersion rather than plot development. This article has argued that films are

not only narratives to be decoded but also embodied, emotional experiences that can dissolve the boundary between the on-screen world and its audience.

Although it is important to examine hangout films in terms of narrative structures or character qualities, this study aims to conceptualize these films as atmospheric assemblages. Hangout films provide a rich case for the cinematic application of atmosphere theory, constituting an affective generic constellation that audiences approach not only for narrative but also for a specific feeling and experience. The findings indicate that hangout films are better understood not through taxonomic criteria alone, but through a relational model of cinematic experience. In line with Böhme's (2017) and Spadoni's (2020) account of atmosphere as an "in-between" phenomenon, and with Warner's (2024) expanded view of atmosphere as the film's holistic stylistic-affective system, "hangout-ness" emerges at the intersection of textual design and spectator attunement. This also supports Hven's (2022) account of the experiential quality of diegesis and Groves' (2014) concept of affective rapport. The film is not interpreted merely as a narrative object; it is inhabited as an affective environment. From this perspective, hangout films offer a concrete case for theorizing genre through embodied co-presence rather than plot architecture.

Within genre theory, then, the hangout film can be approached, in Altman's (1999) terms, as a genre formation characterized less by semantic or syntactic regularity than by atmospheric and pragmatic coherence. This claim is consistent with Tasker's (2022) argument about the productive "impossibility" of genre. It redefines genre as a dynamic and negotiable process. What links hangout films is not a fixed iconography or a shared narrative grammar, but a recurrent structure of affective invitation that organizes the possibility of "being with" characters, spaces, and temporal drift.

The coalescence of the film's textual attributes and spectatorial experience generates an atmospheric assemblage that defines it as a hangout film. In this sense, the hangout film emerges not from formal elements alone but from the relational intensities that constitute its atmosphere. Thus, the "hangout film" may be fruitfully understood as a genre grounded in atmospheric assemblage, where what binds texts together is less a narrative formula than a shared affective resonance.

A screenwriter or director can use all the right ingredients to create a hangout film. However, it is the viewer who knocks on the door of that film, takes a seat in the empty chair next to the characters, and feels like a part of that environment. Without this personal and affective engagement, even the best-written film may become merely something watched and quickly left behind. For instance, while some viewers may find it easy to form a connection with the characters in *The Big Lebowski*, others may perceive them merely as strange and exaggerated figures. Although the film's textual features remain the same, the affective engagement of these viewers differs. For the former, the film is more likely to be experienced as a hangout film, for the latter, it is not. Accordingly, future research can extend this discussion through spectator-centered methods, such as reception studies and cross-cultural comparison. It may also test whether patterns of attunement recur across different national cinemas.

Another direction for future research is to investigate the hangout film as an "experiential genre." Akin to Linda Williams's (1991) concept of "body genres," which groups films such as pornography,

horror, and melodrama that, despite different content, elicit similar corporeal responses in spectators, hangout films could be defined by the distinctive sense of relaxation and companionship they cultivate. To this end, it may be useful to employ an emotional lexicon that includes culturally specific concepts such as the Danish notion of “hygge” and the Dutch sense of “gezelligheid.”

Acknowledgements

Ethics Committee Approval: Since no human factors were used as research subjects in this study, ethics committee approval is not required.

Publication Ethics: This study has been prepared in accordance with the rules stated in the “*Higher Education Institutions Scientific Research and Publication Ethics Directive*.” Additionally, the article has been scanned using plagiarism detection software (*Turnitin*), and no plagiarism has been detected.

CRedit Author Contribution Declaration: Conceptualization: M.S.; Methodology: M.S.; Validation: M.S.; Formal analysis: M.S.; Investigation: M.S.; Resources: M.S.; Data curation: M.S.; Writing – original draft: M.S.; Writing – review and editing: M.S.

AI Use and Disclosure Statement: The author used ChatGPT (OpenAI) and Google Gemini 2.5 during the literature review and writing stages for literature support and language refinement. All AI-assisted outputs were reviewed and validated by the author, who retains full responsibility for the manuscript’s accuracy, originality, and scientific integrity.

Conflict of Interest: The author of the study and the institution they are affiliated with do not have any direct or indirect financial, commercial, legal, or professional relationships/interests with other institutions or employees of these institutions that could influence the research.

Academic Financial Support: The study has not been supported by any academic financial support organization.

Author Declaration: The study has not been derived from any thesis and has not been presented at any congress/symposium/conference.

References

- Altman, R. (1999). *Film/Genre*. British Film Institute Publishing.
- Andiloro, A. (2023). Understanding genre as atmospheric assemblage: The case of videogames. *Television & New Media*, 24(5), 559–570. <https://doi.org/10.1177/15274764231171076>
- Berg, N. (2019, August 27). The top 10 hangout movies: From the works of Quentin Tarantino to Richard Linklater. *MovieBabble*. <https://moviebabble.com/2019/08/26/the-top-10-hangout-movies-from-quentin-tarantino-to-the-works-of-richard-linklater/>
- Boer, J., & de Roo, L. (2025). Slow cinematic atmosphere: Developing an enactivist-phenomenological theory for contemplative spectatorship. *Quarterly Review of Film and Video*, 0(0), 1–26. <https://doi.org/10.1080/10509208.2025.2465008>
- Böhme, G. (2017). *The aesthetics of atmospheres* (J.-P. Thibaud, Ed.). Routledge.
- Christiansen, S. L. (2019). Atmospheres and science fiction. *Cogent Arts & Humanities*, 6(1), 1686799. <https://doi.org/10.1080/23311983.2019.1686799>
- Crotty, M. (1998). *The foundations of social research*. Sage Publications.
- Ferrier, A. (2023, June 11). *Quentin Tarantino names “the greatest hangout movie” ever*. <https://faroutmagazine.co.uk/quentin-tarantino-greatest-hangout-movie-ever-made/>

- Forrester, C. (2024, June 10). *Howard Hawks, Rio Bravo, and the hangout film*. Establishing Shot. <https://blogs.iu.edu/establishingshot/2024/06/10/howard-hawks-rio-bravo-and-the-hangout-film/>
- Freeman, M., & Smith, A. N. (2023). *Transmedia/Genre Rethinking genre in a multiplatform culture*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-031-15583-3>
- Griffero, T. (2019). Is there such a thing as an “atmospheric turn”? Instead of an introduction. In T. Griffero & M. Tedeschini (Eds.), *Atmosphere and aesthetics: A plural perspective* (pp. 11–62). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-24942-7_2
- Griffero, T. (2021). *The atmospheric “we”: Moods and collective feelings*. Mimesis International.
- Groves, T. (2014). *Entranced: Affective mimesis and cinematic identification*. *Screening the Past*, (20). <http://www.screeningthepast.com/issue-20-first-release/entranced-affective-mimesis-and-cinematic-identification/>
- Hven, S. (2022). *Enacting the worlds of cinema*. Oxford University Press.
- James Dewayne (Director). (2024, June 16). *The Art of “Hangout Movies” | A Genre Deep Dive* [Video recording]. <https://www.youtube.com/watch?v=3ov24SK0u1s>
- Klevan, A. (2019). Aesthetic criticism. In N. Carroll, L. T. Di Summa, & S. Loht (Eds.), *The Palgrave handbook of the philosophy of film and motion pictures* (pp. 409–439). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-19601-1_18
- Land, M. (2023, September 29). Radically present: A Dazed & Confused retrospective. *Offscreen Central*. <https://offscreencentral.com/2023/09/29/radically-present-a-dazed-confused-retrospective/>
- Linklater, R. (Director). (1993). *Dazed and Confused* [Video recording]. Gramercy Pictures.
- Linklater, R. (2015, April 8). “Dazed by days” by Richard Linklater. *Cinephilia & Beyond*. <https://cinephiliabeyond.org/dazed-by-days-by-richard-linklater/>
- Nielsen, E. (2022, September 24). *Best hangout movies, ranked*. MovieWeb. <https://movieweb.com/hangout-movies/>
- O’Falt, C. (2025, March 7). Why ‘Eephus’ is the perfect hangout film. *IndieWire*. <https://www.indiewire.com/features/interviews/hangout-film-eephus-carson-lund-1235101877/>
- Orthwein, J. (2017, April 20). A brief history of the ‘hangout’ film. *Film School Rejects*. <https://filmschoolrejects.com/history-of-the-hangout-film-5bff7f27d658/>
- Şensöz, A. D. (2018). Takılma filmi. In S. Aytaç & F. Yücel (Eds.), *Gayri resmî ve resimli dünya sinema sözlüğü* (pp. 203–204). Boğaziçi Üniversitesi Mithat Alam Film Merkezi.
- Silberman, Z. (2021, May 2). An ode to hangout movies: Irreverent and important. *Hollywood Insider*. <https://www.hollywoodinsider.com/ode-to-hangout-movies/>
- Sinnerbrink, R. (2024). New phenomenological approaches to affect, mood, and atmospheres. In K. Fuery (Ed.), *Film phenomenologies temporality, embodiment, transformation* (pp. 226–245). Edinburgh University Press.
- Spadoni, R. (2020). What is film atmosphere? *Quarterly Review of Film and Video*, 37(1), 48–75. <https://doi.org/10.1080/10509208.2019.1606558>
- Strpko, G. H. (2024). Reconsidering mood and narrative cinema. *The Journal of Aesthetics and Art Criticism*, 82(4), 387–395. <https://doi.org/10.1093/jaac/kpae032>
- Tasker, Y. (2022). Genre in action: The impossibility and value of genre analysis. In I. Ritzer (Ed.), *Media and genre dialogues in aesthetics and cultural analysis* (pp. 37–58). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-69866-9_2
- Turner, G. (1999). *Film as social practice (3rd ed.)*. Routledge.
- Vasquez, Z. (2022, January 4). On the singular pleasures of the hangout movie. *Crooked Marquee*. <https://crookedmarquee.com/on-the-singular-pleasures-of-the-hangout-movie/>
- Warner, R. (2024). *The rebirth of suspense slowness and atmosphere in cinema*. Columbia University Press.
- Waterbucket (Director). (2007, May 27). *Quentin Tarantino about “Rio Bravo”—2007* [Video recording]. <https://www.youtube.com/watch?v=KjX010pdIro>
- Wessman, C. (2022, March 2). *Diner: The Ultimate Hangout Movie*. Collider. <https://collider.com/diner-barry-levinson-40th-anniversary-why-its-good/>
- Whitenstall, C. (2022, July 21). *10 best “hangout” movies, according to Ranker*. ScreenRant. <https://screenrant.com/10-best-hangout-movies-according-to-ranker/>
- Williams, L. (1991). Film bodies: Gender, genre, and excess. *Film Quarterly*, 44(4), 2–13. <https://doi.org/10.2307/1212758>